A WINDOW OPEN ON THE WORLD

The UNESCO Courier

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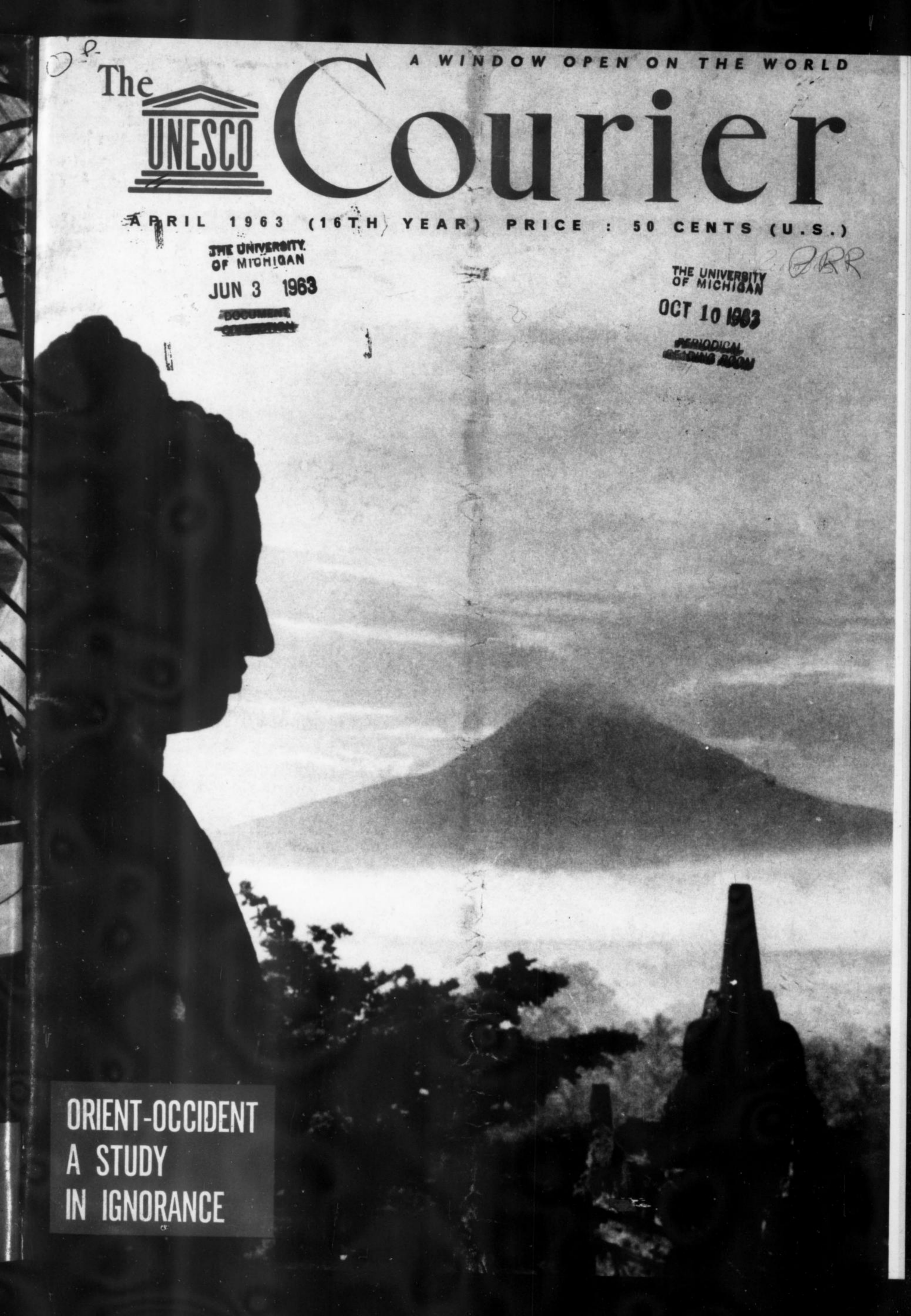
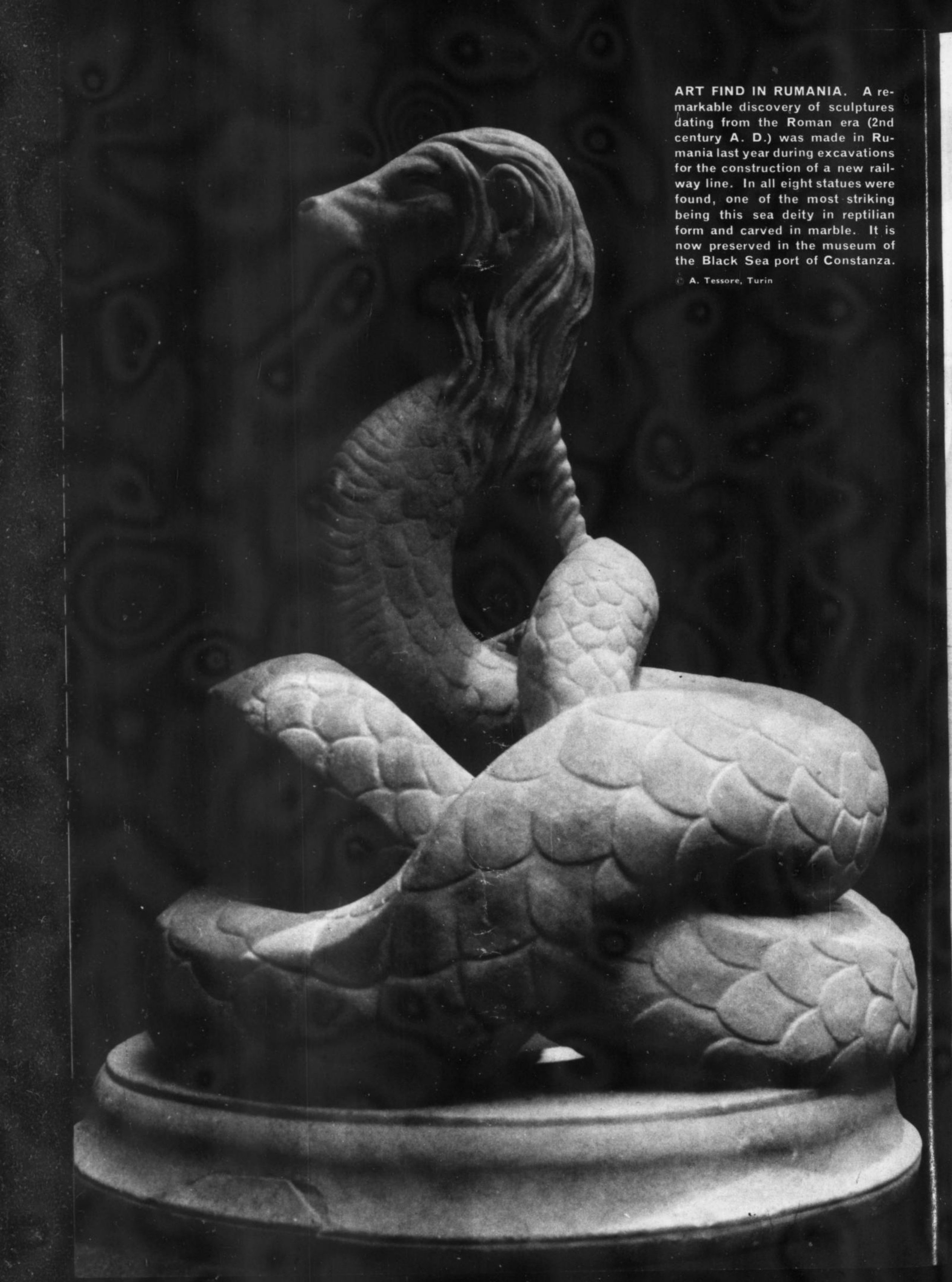


ORIENT-OCCIDENT A STUDY IN IGNORANCE



ART FIND IN RUMANIA. A remarkable discovery of sculptures dating from the Roman era (2nd century A. D.) was made in Rumania last year during excavations for the construction of a new railway line. In all eight statues were found, one of the most striking being this sea deity in reptilian form and carved in marble. It is now preserved in the museum of the Black Sea port of Constanza.

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16TH YEAR

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COVER PHOTO

One of the noblest monuments of Buddhist art is the gigantic sanctuary of Borobudur on the island of Java. Dating from 750 A.D., this man-made mountain of stone carvings and terraces has 504 statues and 1,400 bas reliefs. From its summit, this statue of the Buddha in meditation gazes over Java's central plain and its towering volcanic peaks.

Unesco - Marc Riboud.

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ORIENT-OCCIDENT
A STUDY IN IGNORANCE
PROGRESS...

by Georges Fradier

Flames from myriads of tiny oil lamps twinkle in the November night, lighting up a ghat—one of the flights of stairs which lead down to the River Ganges—in Benares, the sacred city of the Hindus. The time is Diwali, the Festival of Light, a day of celebration throughout India, marking the triumph of light over darkness. Right, a group of Greek children, each carrying a lighted candle, takes part in a traditional Easter Eve procession.

© Richard Lannoy

From " La Joie de vivre " (Joy of Living) published by the Federation des Cooperatives Migros, Zu

...AND PREJUDICE

The article below is taken from " Encounters and Celebrations ", a study on the mutual appreciation of cultural values in Orient and Occident by Georges Fradier, which is shortly to be published by Unesco. The article on page 8 — " Dialogue Between Orient and Occident on the Film 'The Island' " — which comes from the same work was written in collaboration with Miss Tomiko Takeda.

ARE you more intelligent than your parents? More tolerant? Do you have a more developed awareness of things? Is your outlook more forthright and independent? Do you think that nations or people in general are more friendly today and that the world is a less incomprehensible place than your elders found it?

All these are questions which one would like to put to young people who talk in an abstract way about progress. For the images and ideas which the word Progress seems to evoke nowadays are increasingly vague and obscure. Most of the younger generation recognize, of course, the existence of progress—in technology, science and medicine. Only a minority believes in ethical progress or if others do believe in it they are afraid to say so.

As for progress in art, philosophy and literature, this is an even more difficult theme. For we have got into the habit of describing progress in statistical terms, of illustrating development by charts—and some subjects simply do not lend themselves to such interpretation. It is easy to point to the steadily increasing output of literature, music and painting and to the hundreds of millions of readers. But it is impossibe for us to say whether the books are better, the pictures finer and the readers more perceptive; indeed, the very question lacks meaning.

One day an attempt may be made to assess the results of the Major Project launched by UNESCO in 1957 to promote the mutual appreciation of Eastern and Western cultural values. It will be asked, for instance, whether the English—or more particularly the younger generation in England—now know more about the cultural values of the Chinese, and appraise them with more perceptiveness and friendly understanding, and vice versa. Ingenious methods and infinite patience will need to be applied here. Meanwhile we may perhaps begin to draw a general, and let us hope, credible picture of the progress achieved.

One might, indeed, begin by applauding the substantial

CONT'D ON NEXT PAGE

Beware of the superficial

increase of information now everywhere available about the history, development, social and political problems, way of life, scenery, religion and art of almost all countries. Efforts have been made, for example, in the field of education. In several countries studies of the history and culture of wide areas which were hitherto ignored have recently found their places in official school curricula.

It would be even easier to show the growing influence —again in the field of cultural values—of films, broadcasting, television, newspapers and magazines, records and publications (journalistic reports, surveys, translations of classical works and contemporary novels, etc.). Then there is the part played by travel, now becoming easier and easier for young people, and by meetings, youth festivals and international work camps—not to mention the wonderful introduction to international life afforded to fellowship-holders studying abroad.

In other words, the amount of information that young people from Western countries, for instance, can pick up nowadays about the habits, problems and amusements of Eastern countries is out of all proportion to the knowledge that was available on the same subjects twenty years ago.

The casual listener to a radio programme may hear a sarode concert or a Balinese orchestra. The cinema will already have introduced him to the daily life of peasants in the Nile Valley and to the most varied episodes of Japanese mediaeval or contemporary history, and he may have been lucky enough to come across documentary films revealing the beauties of Borobudur, Angkor Vat, Isfahan and the Taj Mahal. In daily and weekly papers he will have seen a wealth of pictures, generally beautiful and always picturesque, of the different "developing countries" whose glories, contrasts and mysteries never fail to interest and intrigue.

Thus, most young people in the West have now a broad access to facts about the Eastern countries, and the same applies to youth in the East (most of whom have become enthusiastically fond of dance music and films imported from America and even from Europe). Does this mean that the Major Project has achieved its aims? That is less certain. A mass of superficial information, unrelated ideas and images arbitrarily removed from their contexts as well as isolated statistics may well be the raw material for lively conversation, but do not necessarily add up to genuine understanding.

SMILE FROM EUROPE...

Alongside the saints, angels and demons with which they embellished the cathedrals of Europe, Gothic sculptors carved remarkable and distinctively human portraits in stone. One of these—a young woman carrying one of her gloves—adds a note of youth and gaiety to the figures on Basle Cathedral, Switzerland.

From "La Joie de vivre" (Joy of Living) published by the Federation des Coopératives Migros, Zurich

On the contrary, there is some danger that all this information, most of it haphazard and passively absorbed, may build up a sense of blasé complacency. After seeing a little of everything and hearing epochs and countries brought up in conversation in any and every connexion, people quickly come to believe that they are well informed and have understood all there is to know.

Information which is too rapidly acquired does not always even have the advantage of overcoming prejudice. The other day an article on Japan, describing a "typical" Japanese family, appeared in a glossy magazine with an international circulation. Many such articles are published, and this one was better than most; it conveyed a good deal of accurate and interesting information about the economic and social life of the "professional middle class".

At the same time, to lend a picturesque flavour to his article, the writer stressed those well-known conflicts between tradition and modernism which observers are always noticing in the East. These conflicts, or tensions, take various forms—in terms of language (foreign words brought into the vocabulary), in terms of psychiatry (people living half in the atomic age and half in a traditional environment become schizophrenic), or in terms of history (the Middle Ages lingering on into the 20th century).

This last approach is the most popular with the caption writers; a pair of trousers symbolizes the 20th century, a kimono is mediæval; the naval shipyard belongs to the 20th century and the Shinto temple to the Middle Ages. There is a grain of truth in all this. But to dwell on these alleged contrasts is unwittingly to perpetuate prejudice. We are told that "the East derives its scientific culture—even its 'rationalism'—its comforts, its

politics and its amusements from the West ; it is painfully or ludicrously torn between the traditional, Oriental mind and the modern mentality; the result of adaptation to technologies which its culture is unable to absorb can only be fatal", etc.

In order to come nearer to the truth, I would suggest an article written in the same style, with the same skilled photography about, let us say, a "typical" family in Württemberg. Nothing would be easier than to underline the contrasts, or even the irreconcilabilities between the modern life of a German engineer and the mediæval traditions that linger in his home.

His old mother, his wife and perhaps even he himself still read an ancient work called *Die Bibel,* which was translated by a monk—revered even today—long before the Industrial Revolution. The man works all day in an ultra-modern office. In the evening he meets his friends in a building which looks, and may even be, Gothic and joins them in drinking a beverage made from fermented barley—the formula for which goes back to the Teutons and Celts—to the accompaniment of ancient ritual choruses.

A young Chinese spending a few weeks in Stuttgart would notice these contrasts without seeing any reason to deplore them; he would meet people ready to supply a good-natured explanation of them. Knowledge picked up during travel is not so piecemeal as that acquired from the newspapers; it is more concentrated, and its appeal is not solely to the memory.

Through individual or group travel, and even more by international meetings, young people are enabled—in greater numbers every year—to discover their distant contemporaries in the East or West. Their contacts will probably be confined to young people like themselves, however, for it is not easy to discover a whole country, let alone a whole culture.

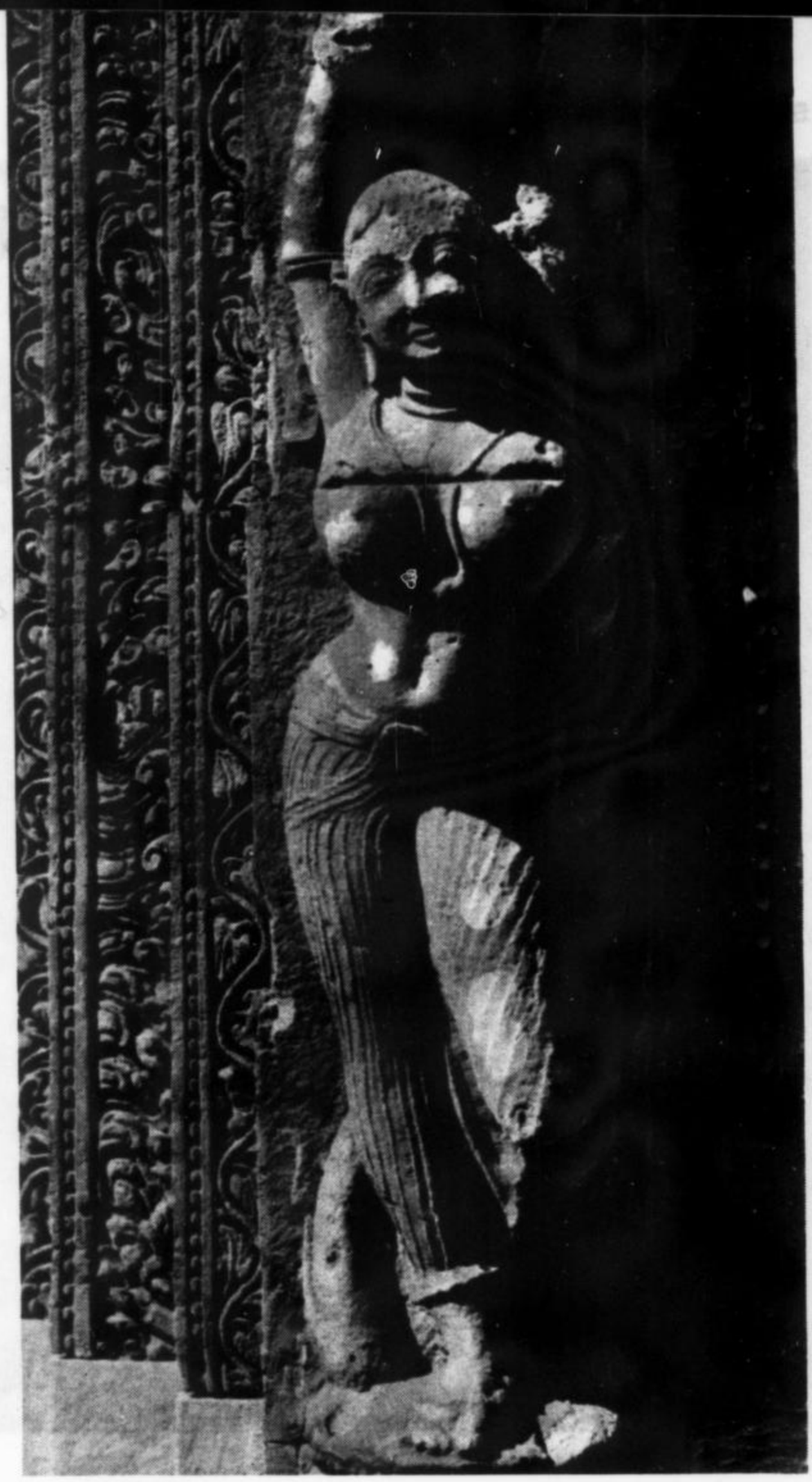
Nothing is better, of course, than to learn to express ourselves and be understood on the level of friendship; to work together, to play together and to join in resolutions about peace and harmony—all these are to be encouraged. But even the most cordial meetings sometimes fade to dim memories—and also tend to oversimplify the problem of different cultural values.

In such cases, the preconception about insurmountable barriers makes way for an assumption of uniformity, which affirms "We are all alike. The world is the same everywhere. We all have the same needs and the same ambitions." This can lead to the conclusion that intellectual effort of any kind is superfluous.

On the other hand, a different danger seems to lie in wait for those with more exacting minds, who have a taste for history and for currently fashionable historical theories. The tendency to generalize, while excellent as an antidote to narrow-minded specialization, sometimes leads people to dip too hastily into the past and into human geography and, for the sake of convenience, to classify whole nations in one civilization or cultural group.

Whatever may be the advantage of these vast, all-embracing explanations as a means of conveying ideas, we must not overlook the drawback that they are frequently no more than optical illusions. Even the most cultivated people may be taken in by them.

For a long time, for instance, we have heard criticism



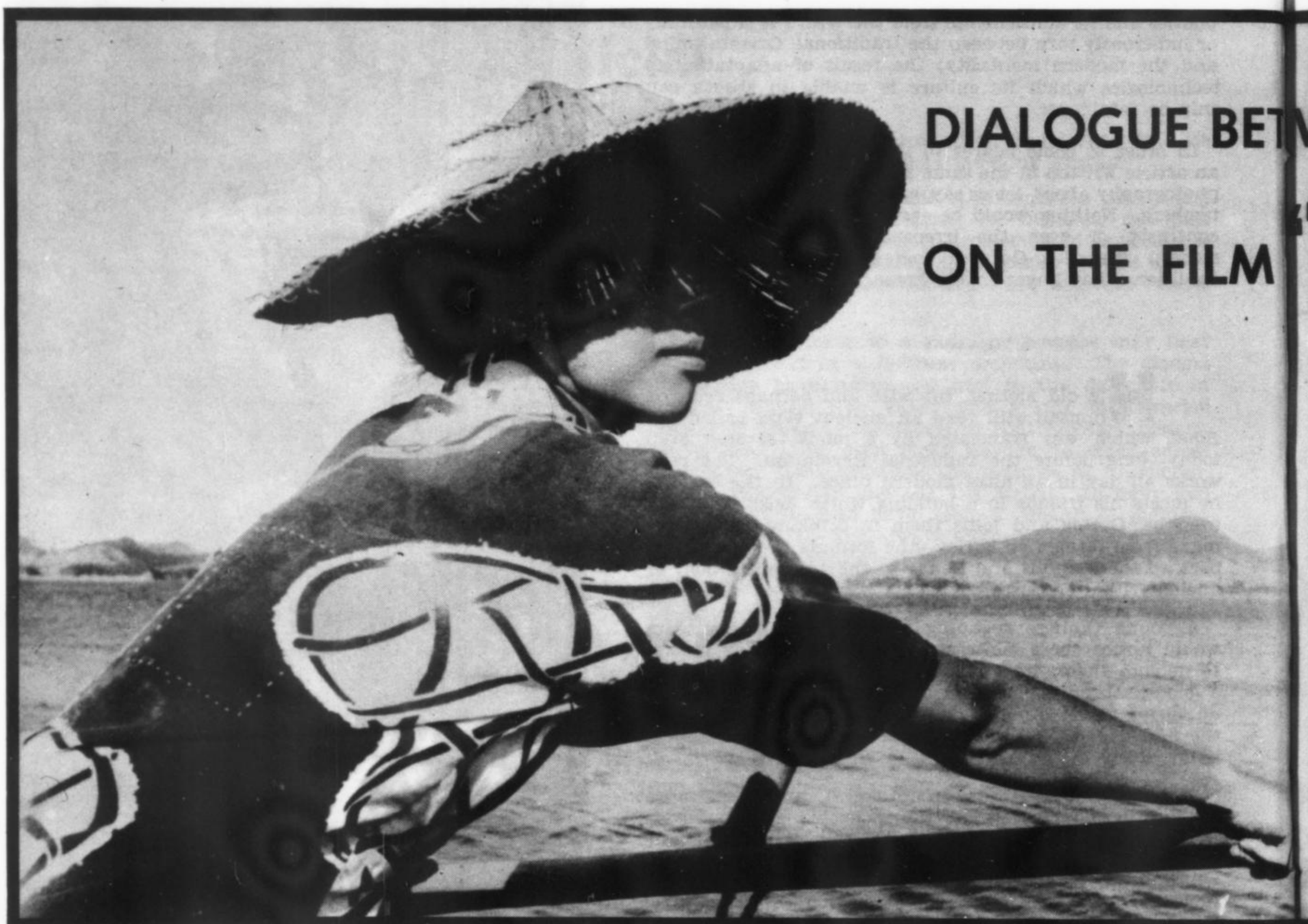
© Sunil Janah, Calcutta

...SMILE FROM ASIA

This graceful *Yak sini* or nymph was carved over ten centuries ago on the Temple of Siva at Bhubaweshar in the Indian State of Orissa. A holy place, Bhubaweshar was once known as "The City of Temples". But of 7,000 temples only a few hundred now remain.

of the sweeping judgments pronounced on Orient and Occident; but it is astonishing how they persist. We are still told that the East has a monopoly of spiritual enlightenment and that all Western nations are materialistic. Other concepts, less far-reaching but equally unsubstantiated, also survive; authoritative writers still publish reflections on happiness "conceived in the West as the plenitude of life and in India as release from life, as absorption into the Infinite"; in the East one still meets distinguished professors leaving for Europe, looking forward confidently to unrestricted and profitable meetings with their opposite numbers in the West, "because in Europe all cultivated people speak English, just as they do here".

In reality problems relating to the mutual appreciation of cultural values are by no means simple ones. They are still neither outdated nor solved. And even in the case of collective problems it is still up to the individual to solve them on a personal level by facing up to situations in which disputes or misunderstandings are likely to occur but in which, providing the necessary effort is made, understanding and cultural enrichment can also be found.



DIALOGUE BETW

ON THE FILM "T

ONE small islet, only five acres in area, was chosen by the film director Kaneto Shindo, from among the countless islands that compose the stately yet delicate landscape of the Inland Sea of Japan, as the setting for an extraordinary film which some people consider to be worthy of comparison with the work of Robert Flaherty, and in particular with " Man of Aran ".

It is a film in which nothing happens. Or, more precisely, in which a host of episodes, trivial and yet intense, take place without forming a story. This island is an arid waste of stones and poor soil ; but it is inhabited and cultivated (meticulously, inch by inch) by a couple, who are still young and who labour unceasingly from dawn to nightfall, with the frenzied obstinacy associated with certain insects such as bees, ants and termites.

They have two little boys, the elder of whom is at school all day on the big island, where his parents go almost hourly to fetch water. For their own islet has no well, no spring—it is completely dry. For the greater part of the year the couple spend their lives rowing to and fro in a boat and bringing back water in buckets which they carry, slung from a yoke, carefully and slowly to the top of their hill, where they meticulously water their beans and their sweet potatoes plant by plant. They also grow maize and wheat.

Planting, hoeing, watering, rowing, carrying, digging, day after day — such is the round of their existence. They hardly pause to eat or sleep. They know nobody in the outer world, on the big island. This is simply the place where they go for water, the place where the school is situated, and the shopkeepers to whom they pay rare, respectful visits, and also the doctor who arrives too late one day, to find the elder boy dead.

The film is as simple as that ; it shows us people living, working and dying without uttering a word. It is not a silent film ; it is a film in which people do not speak. The photography is admirable, but the spectators do not always notice the beauty of the scene, they are so gripped by the two chief characters, or rather, by the concentrated performances of two great actors, Yasuji Tonoyama and Miss Nobuko Otowa.

Oriental and Occidental impressions of "The Island" are reflected in the following dialogue between a Japanese girl student (J) and a European man (E) both of whom have seen the film several times.

ET

M

WEEN ORIENT & OCCIDENT

'THE ISLAND'

On an arid island in Japan's Inland Sea a peasant couple toils around the clock tending crops and fetching water from the mainland. From these simple facts Kaneto Shindo has made a remarkable film in which the roles of wife and the husband are played by Nobuko Otowa (left) and Yasuji Tonoyama (right).

Photos Kindai Eiga Kyokai

E. — *When I was in Japan a few months ago, it struck me that "The Island" was very little known or appreciated. I asked several people about it but they only said vaguely. "Yes... a documentary film?"*

J. — No one in Japan took much notice of it until people in the West became interested. A documentary? Yes, Shindo Kaneto has a reputation for making shorts and feature films in a proletarian spirit, films taken from real life, perhaps to show up its injustice: a kind of socialist realism. And people admired Nobuko Otowa, who usually plays glamorous parts, for agreeing to depict an earthy character, whose face is often covered with sweat and dirt. Then the film attracted attention abroad and won a prize at the Moscow festival; so finally, in Japan it came to be classed as a "melodrama."

E. — *That's a strange description. But let us assume for a moment that the film really is a documentary. If that is so, what does it teach us about Japan—apart from the beauty of the scenery? We see the fields of corn or rice looking like gardens, sown in perfectly straight rows; scrubbed and polished. There is the impression that the sea carries an unceasing traffic of small boats, tugs and steamers. We are taken to visit the town, which is of course noisy, crowded and industrious.*

J. — That's Onomichi. It is worthwhile, in any case, to have a glimpse of a town that is so old and at the same time so modern—a medium-sized town—and the scenery, both are quite typical. As for the houses, a foreigner who has never seen our Japanese houses, except in films, finds it very difficult to imagine what they look like. For instance, French people think of houses as buildings made of stone—a material never used for this purpose in Japan—or brick, with a roof of slates or red tiles. The first thing we Japanese think of is wooden posts and exposed beams, and whitewashed earthen walls which are hollow, built upon a framework of woven bamboo stems. The roof is thatched, or, in more modern houses, made of grey tiles. The building gives straight onto the outer world, through big French windows— another term which is likely to give the wrong idea. The paper door (*shoji*), the paper partition (*fusuma*) and the traditional *tatami*, which carpets the whole of the interior, are things one has to know about before one can imagine a Japanese house.

E. — *The film does, I agree, give us a glimpse of all that. But the hut on the island where the couple live seems too squalid, quite to correspond to this idea of a house. Does this mean that all Japanese peasants are as poor as that?*

J. — Certainly not. On the whole they are by no means well off, although they create so much wealth for the country. But the people in *The Island* are not really destitute. They are in no danger of starvation; they are quite respectably dressed. Yet people who live so wretchedly and work so hard are a very small minority.

E. — *So this may, after all, be a "propaganda film," intended to expose the injustice from which that minority suffers?*

J. — Yes... It looks as if the director tried to give it that meaning at first. But he was too much of an artist, too much of a poet, to be satisfied with that alone. In the end it turned into a poetic work.

E. — *I think so too. Even a tragedy. After setting out to describe the living conditions of a peasant family in a remote part of Japan, the film goes much further. Or rather it is not quite a tragedy; just one thing is lacking.*

J. — What do you feel is missing?

E. — *Speech. These people live together and suffer together without exchanging a word. The chief quality that distinguishes man from the other animals is speech,*

CONT'D ON NEXT PAGE

Silence that speaks from the heart

or so we are usually told. But these people never, absolutely never, say anything; one wonders whether they are really together, or merely side by side, one person and then another, each quite alone.

J. — Oh yes, the absence of communication! That is what always strikes foreigners. Several times already, people have asked me, "Have they nothing to say to each other?" But believe it or not, I myself did not notice the silence at all. In Japan, in moments of the most intense emotion, the deepest grief, people say nothing.

E. — *I remember that terrible scene when the young wife, after once again climbing the hill with her infinitely precious supply of water, stumbles and upsets one of the buckets. Her husband looks at her, comes closer, and knocks her down with a single blow. That blow is the only way he can express himself.*

J. — And yet he loves his wife, there is no doubt of that. He does not strike her out of cruelty. She has unintentionally done wrong. He is putting things to rights. I think she understands that. Later on, in the evening, she is looking across at the big island. She is all alone, watching the fireworks (it is probably August 16, the Feast of the Dead, associated with fire; after the fireworks, we see illuminated boats; in the old days this was the season of epidemics, and people are still afraid of typhoid fever); she watches. Her husband comes up behind her. He says nothing. Can he find no word to comfort her? No. He does not know how to tell her that he, too, is unhappy, and that he understands her. And she does not even know that her husband has paused for a moment to watch her, with an aching heart. And without a word they both go up the hill, spade in hand, to bury their son's ashes.

E. — *Do you mean they know instinctively that words cannot relieve a deep sorrow?*

J. — It's not that; the Japanese, like other people, know very well that when one is unhappy it is a comfort not to feel alone, and that two people together are better able to bear a great grief.

E. — *You mean it is a kind of awkwardness?*

J. — I suppose so. But awkwardness of that kind is so common that it does not upset us. That's why I found the silence of this film perfectly normal and natural, apart from the fact that the director wanted it to be like that. The members of that family don't talk to one another; and that inevitably reminds me of my own family. I wonder how it is that where I come from people express themselves so little and so badly—brothers and sisters, husbands and wives, even lovers. Perhaps we talk more freely to friends or school companions... When I first came to Europe I was struck by the way in which the children of the family I knew (two teenage boys and one younger one) used to argue with their parents at meals. They had no hesitation about contradicting their father's opinions. And sometimes he would say calmly "Yes, you're right." In my own home it would never have occurred to me to argue with my father! Even if I thought he was mistaken, I would never say "Father, I don't agree. I think so-and-so, because...!" I don't know whether he would be angry or pleased; I have never tried. I have never talked, really talked, to my mother, either.

E. — *Perhaps that is a sign of good behaviour? Obedience?*

Every precious drop of water for cultivation has to be rowed over to the island and then carried in buckets slung from a yoke to the top of the hill where the crops are grown.

J. — No, let's make no mistake about it; it is simply the absence of argument. I don't mean chatter...

E. — *But Japanese life is changing, and so is the relationship between parents and children...*

J. — Japan has recently experienced social changes perhaps more abrupt and violent than those in any other country. How can I explain? Two hundred years ago our most successful dramatists were writing popular plays in which the hero killed his own son in order to save the son of his feudal lord, as loyalty required of him. That kind of hero was applauded without hesitation. And even when those plays are given nowadays, the audience sheds floods of tears without pausing to ask itself whether a father is entitled to kill his own child. One such play was forbidden during the American occupation, because its feudal code of morality was contrary to democracy and human rights. But a few years later it was revived, and received as enthusiastically as ever. Reason and law have proclaimed that the individual, starting in childhood, has certain rights. And nowadays nobody would sacrifice his own son to save the son of his superior. But for all that, a present-day audience sees nothing criminal or immoral in such plays.

E. — *And what does that show?*

J. — In my opinion, family life is not yet up to date in its spirit. We have not entirely shaken off the vestiges of the fine Confucianist ethical code.

E. — *You consider it a fine code?*

J. — It really was very fine. As for married couples, they are on a more equal footing than fifteen years ago. The wife's situation has changed. There is a scene in the film which I find significant. It comes towards the end. In a sudden fit of rage, the woman deliberately knocks over the precious bucket of water; she deliberately repeats the action for which her husband had not hesitated to strike her. And then she throws herself on the ground and begins frantically uprooting the plants... But this time the man does not move. With deep compassion, he watches his wife, who has lost her self-control because of her child's death. He says nothing. If he were to let himself go, perhaps, he, too, would throw himself on the ground. But as usual he says nothing. He turns back to his work. He quite understands his wife's grief and her revolt against the poverty which caused them to leave their little boy to die. She has no other way of expressing herself. Neither has he. They are not in the habit of speaking, of expressing their thoughts or feelings.

E. — *Sometimes it's better that way. In Tokyo a woman friend took me one day to the Asakusa temple. As we went though that district—which might be called the religious birthplace of the city—with its cinemas, its places of entertainment, and its stalls of souvenirs and religious*

objects, I was expecting to be given all kinds of explanations about the temple, which was destroyed during the war and rebuilt recently, with modern materials, though, exactly as it had been standing for centuries, down to the smallest details. Nothing of the kind; my friends merely suggested that I should go up the steps and take my shoes off. Then we knelt (or rather, sat down in the Japanese fashion) among the congregation. We stayed there for quite a time, naturally without uttering a word. And words would have been superfluous. In similar circumstances, one of my own countrymen would have shown me the statues and ornaments, pointed out the beauties of the architecture, and remarked on amusing or touching things concerning the behaviour of the monks and pilgrims. He would have tired me out. There, instead, there was this long, silent contemplation. And it left an impression I shall never forget.

J. — So you do appreciate silence. Yet in the life of a family, or of a married couple, it baffles you. A man and a woman may be aware that they love each other deeply and yet find no words in which to say so.

E. — *Is it true, as I have been told, that the Japanese language has no words to express affection?*

J. — It is rather that people don't know how to use them. A young Japanese friend of mine once admitted to me that he would find it easier to tell a girl he loved her in a foreign language than in his own. I was not surprised. A Japanese boy who will say "I love you," in English will not be so ready with the corresponding words in Japanese. That is because he has probably never heard them spoken. He has often read them in romantic stories, but they are never used in daily life, and hardly ever even between intimates. Even a couple who are madly in love will not speak them aloud.

E. — *Then how do they make themselves understood?*

J. — With their eyes. There is a proverb that says "The eyes speak more clearly than the lips." So Japanese lovers remain silent. It is not necessarily a failing, but it is certainly characteristic.

E. — *Is it also characteristic to remain completely silent at a funeral when you have come, as we should say, to offer your sympathy? In "The Island," I found the funeral sequence unbearable. The schoolchildren come with their teacher to attend the cremation of their little school-fellow. The bonze (priest) is with them, young and well-fed, in his beautiful robes; his manner is cold and indifferent...*

J. — I have never known a bonze to show emotion. But did you notice how serious, how grave the little boys and girls were?

E. — *The parents and the small brother go down to the shore to receive all these visitors, they greet one another politely, one almost expects them to smile.*

J. — They might smile. It would be proper. And you would be even more puzzled, wouldn't you?

E. — *Yes, the smile of Asia... Ortega y Gasset explained it as a result of dense population, saying that the more people you expect to meet, the more polite you are likely be.*

J. — We have heard a lot about the "Oriental smile..."

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Planting, hoeing, watering, rowing, carrying, digging, the life of the family on the island is an endless, unvarying round of toil. Sometimes interpreted as a cry of protest against the lot of the impoverished, Sindo's film is also seen as a poetic work showing man's ability to triumph over grief and adversity.

Photos Kindai Eiga Kyoka

A merciless picture of the human condition

A Frenchman who has lived for a long time in the Far East told me how his Chinese secretary came to him one day to announce the death of his mother. With a smile. Anyone would have thought that the secretary was either mad or pleased at his mother's death. Not at all. It is simply politeness; the smile sets up a barrier both against you and in your own interest. You must not express opinions or feelings to your superior before being invited to do so. In the event of misfortune, one is still less entitled to thrust one's own unhappiness upon people to whom one owes respect, such as neighbours. This is a hard-and-fast rule, the same in Japan as in China or in Viet-Nam. During the funeral on *The Island*, no one sheds tears; but the impression is heart-rending.

E. — *The funeral pyre is still burning. The visitors take their leave. The boat sails round the island; the little brother runs from field to field, watching till it is out of sight. Later, the parents bury the ashes and put up a little board on the grave.*

J. — They have written the dead boy's name on it. From the top downwards; his name under the Law, which the bonze has just given him for his future life, and his own name, Taro.

E. — *As you say, the impression is heart-rending. Our own feelings can easily be explained, because we are eye-witnesses of the unbearable scene; we see the people's faces; and besides, we hear the music. Music plays a tremendous part in a film, and this is often overlooked.*

J. — Yes, Hayashi Hikaru's music is perfect for this film. A very simple tune, repeated at various moments, with slight variations.

E. — *Was Hayashi trying to compose a traditional air, the kind of thing one might call "typically Japanese?"*

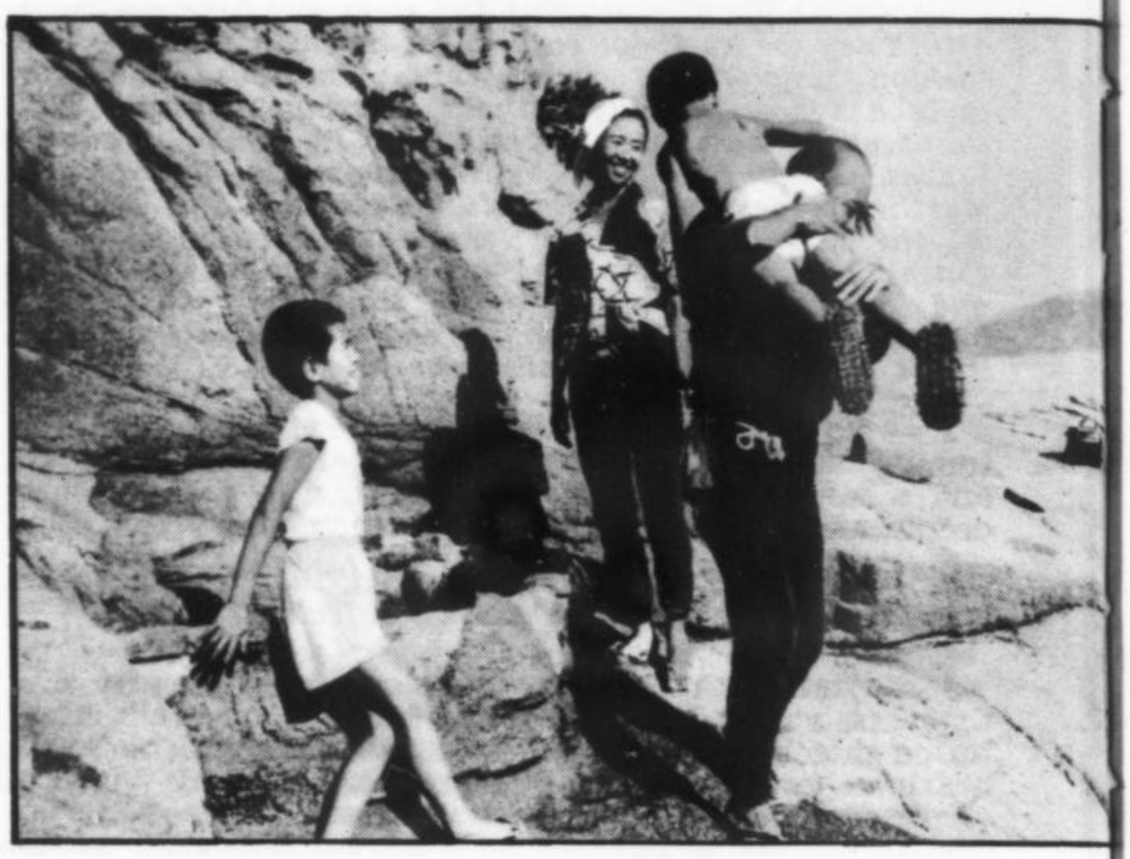
J. — No, not at all. But the instruments sound very Japanese. One has the impression of hearing the *shakuhachi*, flute, and the *Koto* rather than the guitar.

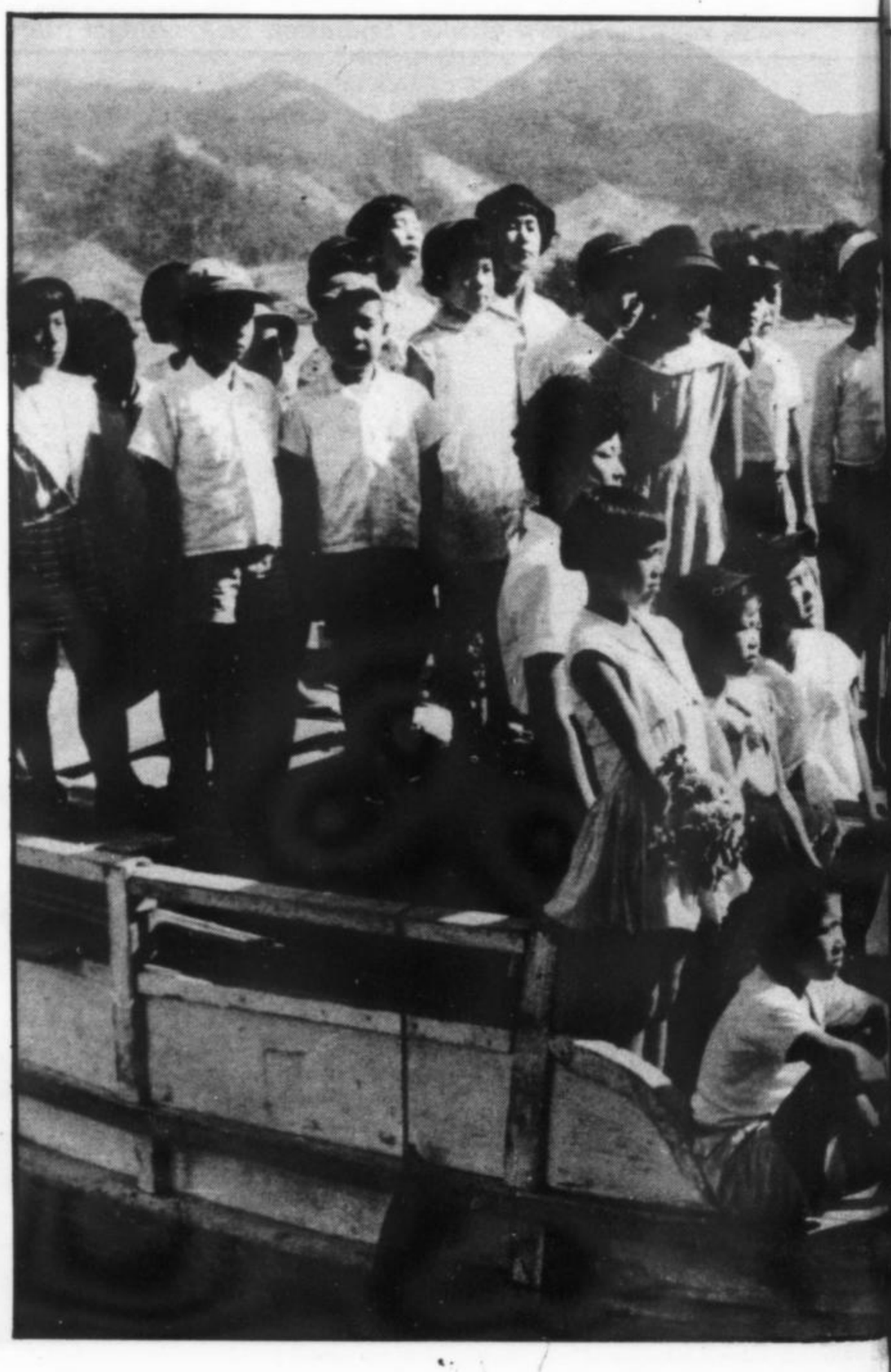
E. — *The musical score is extremely effective. But I would like to point out that what we hear is incidental music, intended to work upon the feelings of the audience; not music within the film, such as the actors would hear. There is hardly any of that. To introduce the Spring sequence, a woman's voice sings the beginning of the traditional cherry-tree song,* Sakura... *The characters, one may suppose, have it running through their heads. And later we hear the schoolchildren singing a little song in class. And then a few really ancient folk-songs, in two very short scenes—the games and dances of the harvest, and the New Year festivities. The two little boys are present on these occasions, but do not take part in them. Much less their parents, who have no time. They do not belong to the world in which people sing, dance, play and say their prayers...*

J. — They are very poor. They live apart from the community. And it is true that the community, the village, the big island, despises and rejects them for that reason. They draw their water from a brook, where it runs out of the ricefields. Water that has already been used. And the island does not belong to them. When they go to deliver their wheat to that horrible man who does not even come out to greet them, they are paying their rent. I think they sell one sack out of four for their own benefit, that brings them enough to buy a few groceries and a bottle of *saké*.

E. — *That's right, they are outsiders, outsiders and alone. That must be why I can't help seeing this film as a tragedy, a merciless picture of the human condition, or, if you prefer it, of a certain human condition. For the people we see in it, life is essentially a matter of toil, grief, production, reproduction and death. Once in a while there is a digression towards something loftier and out of reach; a thought is given to "culture," to more exalted values—national and religious traditions, as remote from real life as are the great liners that glide along the horizon. These values have not been forgotten; they are added ironically, dangled just beyond people's reach. Then there is another thing: these people are poor and exploited. Could they improve their lot?*

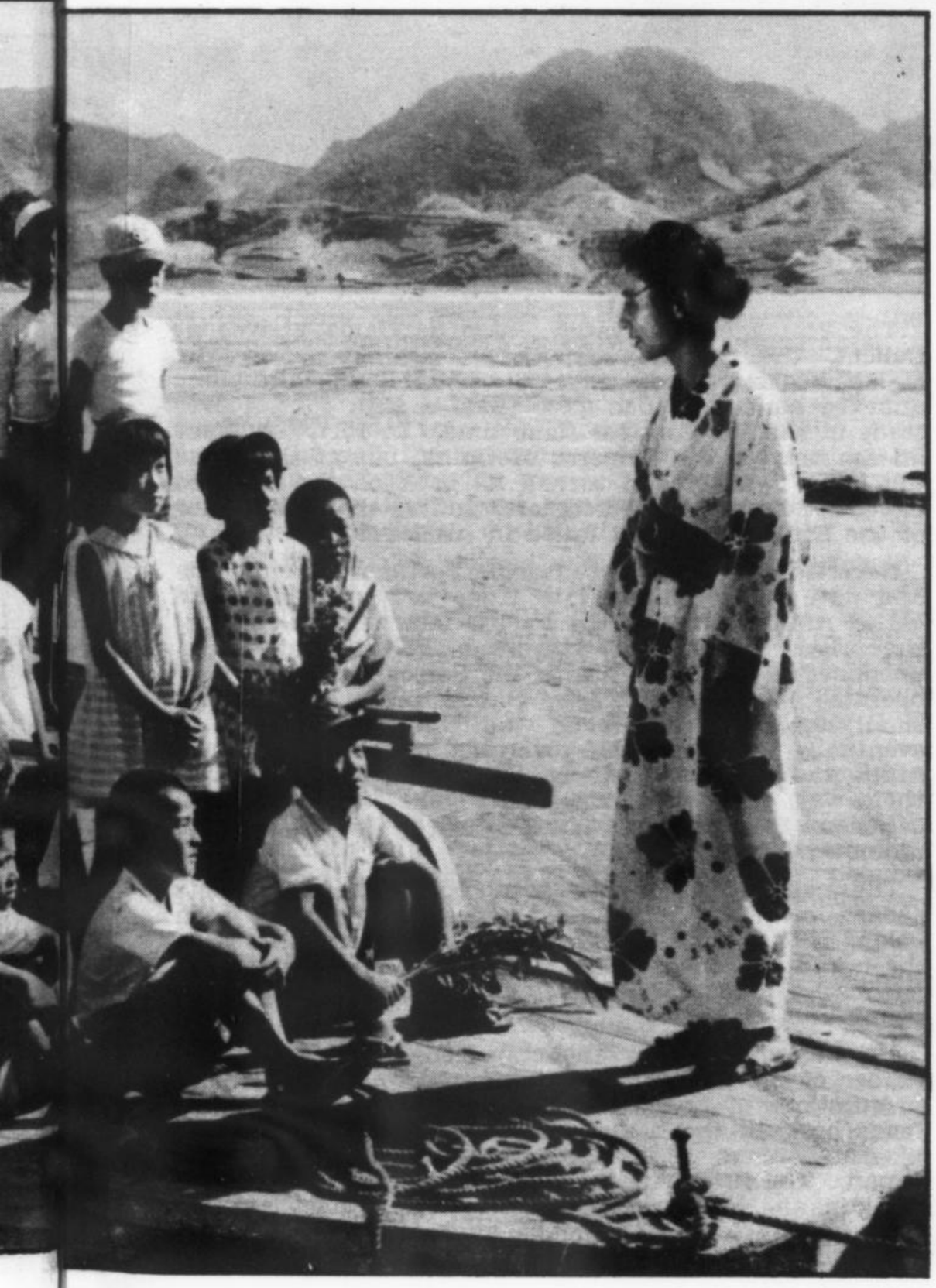
J. — How? By fixing up a winch to hoist their buckets?





Family rejoicing (left) when one of the sons catches a large fish which will pay for a rare visit to the nearby city. A poignant moment (below) after the death of a son, when boys and girls from his school arrive by boat to attend his funeral. The wife (right) is an image of grace and serenity even as she lifts her heavy buckets.

Photos Kindai Eiga Kyokai



By digging a cistern? Perhaps. But I think they are too poor, too deeply involved in their work... As for leaving the land and becoming a labourer in the town, the husband would never dream of it. He would be just as poor and have even less freedom.

E. — *Yes, they are prisoners in their existence. Shindo has succeeded in expressing alienation—not only among the proletariat, but in ourselves. His view of the world is completely pessimistic—though the pessimism has a dignified restraint.*

J. — I don't agree. I do not feel the irony you speak of. "The Island" is simply a very beautiful film in which the director shows a family that is happy, in spite of great material difficulties and in spite of the death of a child, which would not have happened in wealthier surroundings. We are shown the contentment of these peasants, who have complete confidence in the soil. One sees the ecstasy which they regard the thirsty earth and the young shoots.

E. — *You really call that* happiness?

J. — Yes, enviable happiness. There are moments of real delight. When the little boy catches a big fish, they are all delighted. The next day they put on their best clothes and take the steamer to the town, intending to sell the fish to some gourmet for a good price. Finally they sell it to a fishmonger, rather too cheaply, perhaps, but making the best of it, for fear of disappointing the children. And it fetches enough money for them to have dinner at a restaurant (a great event), and buy some shirts, and go for a ride in the funicular, high above the rooftops. All that is gay. But more important, there are many other moments of even simpler happiness: those that come while working quietly at home during the rainy season, and those that follow the hard day's work in the evening. Picking up a handful of leaf-mould. Rowing slowly in the morning, at earliest cock-crow. Watching the sun as it sinks into the sea. Taking the evening bath. You remember that? They heat lots of water. The children jump into it first. Then the father. And lastly, the mother. Did you notice her smile then? It is the smile of a happy woman.

E. — *I feel that in discussing "The Island" you have taught me an enormous number of things about Japan.*

J. — You have taught me a great deal about your own outlook. And I must admit that it is always my foreign friends who reveal to me more about my country through the interest they take in it.

A PORTUGUESE SANCHO PANZA IN THE FAR EAST

by Antonio José Saraiva

Europe's pioneers of oceanic navigation to the Far East were the Portuguese. In 1497, Vasco de Gama, sailed to India and opened a maritime trade route to the Orient. By 1519 a Portuguese cartographer was able to depict with commendable realism (in this picturesquely illustrated map) countries from the Red Sea to South East Asia.

In the 15th and 16th centuries, the Portuguese and Spaniards reached America, the Indies, the Pacific Islands, the Malay Archipelago, China and Japan, and in 1522 the world was first circumnavigated by Ferdinand Magellan, a Portuguese. Next it was the turn of the Dutch, the English and the French to voyage and to establish settlements in many parts of the globe.

However, it cannot be claimed that Europeans immediately penetrated to the spiritual treasures of the civilizations they were discovering. The conquerors and traders were less interested in souls than in gold, silver and spices and also in slaves who were themselves trade goods like the rest. Even Christian missionaries saw only human error or the wiles of the devil in beliefs that differed from their own.

The crushing of the Aztecs and the Incas and the oblivion in which their remarkable art was doomed to remain for several centuries are outstanding examples of this failure in understanding which led to the impoverishment of the cultural tradition of mankind as a whole. Only in our own day has the pre-Columbian art of America regained its rightful place in the world's cultural heritage and has made a rich contribution to the originality of modern Mexican painting.

History, however, is not completely void of cases where the world's diversity was accepted and voyagers showed a sympathetic understanding of non-European civilizations. One of the oldest examples is offered by a Portuguese book of the 16th century, *Peregrinacao*, by Ferdinand Mendes Pinto, a Portuguese trader in the Far East, who died in 1582.

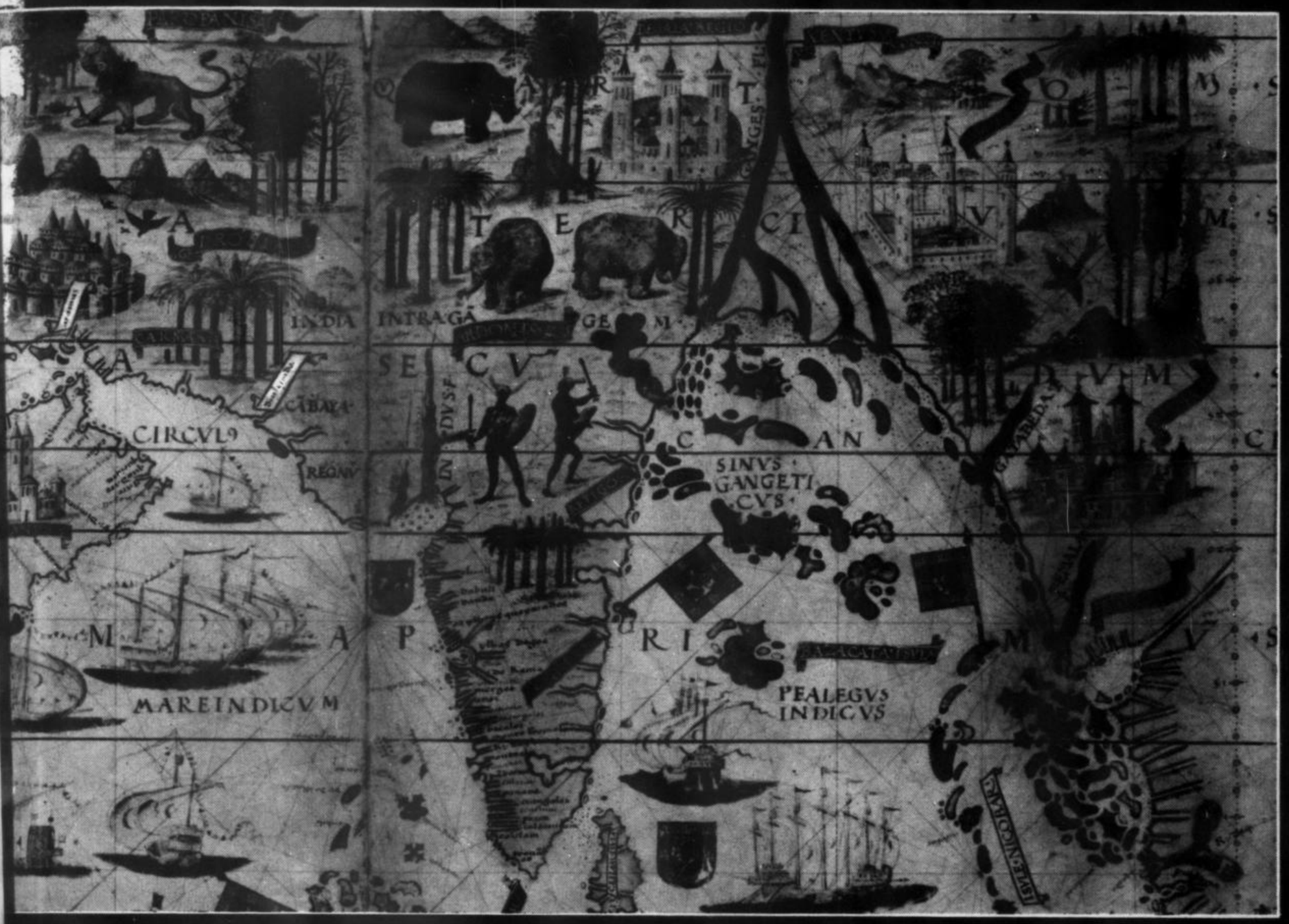
Though almost forgotten today, *Peregrinacao* was at one time known throughout Europe. First published in 1614, it was translated into a number of languages, including French, English, German and Dutch, during the 17th and 18th centuries.

The Portuguese navigator, Vasco de Gama arrived at Calicut, the present seaport of Kozhikode, on the Malabar coast of India, in 1498. In 1511, the Portuguese annexed Malacca which gave them a firm control over trade in the Far East for some time. In 1517, they sent an Embassy to the Emperor of China, but at that time the Ming Dynasty had turned its back on the sea and closed its frontiers to foreigners; and so the ambassador of the King of Portugal failed in his mission.

Nevertheless, a few venturesome Portuguese merchants and adventurers managed to trade between China, the Malay Archipelago and the Pacific Islands, by accepting the risks which this involved. Private individuals, unconnected in any way with the Portuguese State, they operated in a more or less clandestine way, building small stores and depots on the Chinese coast which eventually grew into self-governing mercantile communities and trading stations. If the opportunity came their way, they were not above acts of piracy. On occasion their voyages took them to places hitherto unknown to Europeans.

Thus, about 1542 a ship with Portuguese merchants aboard, including Ferdinand Mendes Pinto, who by then belonged to this strange world of adventurers, arrived at the island of Tanegashima in Japan. Mendes Pinto has left us an account of this first meeting between Europeans and Japanese.

He was charmed by the chivalrous spirit and noble nature of the Islanders and impressed by attention paid to questions of honour which was the cause of endless feuds between the nobles. He also tells us how one of his companions, Diego Zeimoto, introduced firearms to Japan. The first time they saw Diego killing game with his gun, the local people took him for a magician, but they quickly learned to make guns themselves since—as Mendes Pinto tells us—their craftsmen were extremely



Bibliothèque Nationale, Paris

skilful. Pinto also remarks on the graciousness of the women and the exquisite politeness of the courtiers.

This delightful picture of the Japanese is only part of the book. Its author boasts of having covered the whole Asian coast from the Persian Gulf to Siberia, with detours through the Indonesian Islands and the Island of Taiwan, and of having travelled in China by river and canal between Pekin and Nanking, where he was astounded at the huge "towns" of boat-dwellers.

He claims to have worked as a convict on repairing the Great Wall of China and to have been able to measure its height and thickness with his own hands. He asserts that he was enlisted into the Mongol army which invaded China about 1544, that he was taken before the famous king who burnt the suburbs of Pekin (probably Dayan, King of the Ordos), and that he visited the Holy City in Tibet.

These travels, some of them undoubtedly true, and the others imaginary, serve him as a framework for a vividly romanticized autobiography. It is packed with incident, with land and sea fights, shipwrecks, wanderings, dreadful crimes, glorious exploits and popular risings, with anecdotes, with descriptions of customs, rites, beliefs, ceremonies, towns, palaces and temples of the most wonderful kinds. From its pages speak a multitude of characters into whose mouths the author puts eloquent discourses studded with Eastern imagery. The whole is a blend of narrative and description almost Homeric in its variety and power.

The main character, the author himself, is successively agent of the Governor of Malacca, merchant, pirate, slave, vagabond, beggar, soldier, and finally, simultaneously ambassador of the Viceroy of Goa to a Japanese baron and Jesuit missionary.

He never depicts himself as a hero but rather as a poor booby muddling his way as best he can out of innumerable misfortunes. Most of the time he is at grips with hunger and fear. In a word, he is the complete "picaro," the "anti-hero" of the Spanish picaresque novels. If we prefer, we can look on him as a Portuguese Sancho Panza of the East. He has no notion whatever of knightly honour and he is the absolute reverse of a "hidalgo" or "conquistador."

At most, he is a trader and that is why, even when he is acting as an ambassador, he always appears to be of a lower order than his Eastern interlocutors, be they Malay Sultans, Chinese mandarins, Japanese Samurai, priests anywhere and everywhere, or even the impoverished fishermen whose slave he was for a while. From all these people he receives lessons of every kind to which he is obliged to hearken submissively.

The women too, for whom Mendes Pinto has the utmost affection, have something to teach the plunderers. A storm hurls them on the shores of the Island of Léquia (Taiwan). They are borne off to prison on suspicion of being sea-rovers disguised as merchants, but the wretched state in which they arrive, naked and covered with cuts and bruises, stirs the women to pity.

When the travellers are on the point of being executed the women flock to the main square of the city with a moving petition to the King, signed by hundreds, begging him to spare the prisoners. The King is moved and releases the condemned men, but says that he will not receive them "because it ill becomes a king to look on men who, though knowing God, do not obey His laws and are wont to steal their neighbour's goods."

To Mendes Pinto's Orientals, the Europeans are little better than savages: they eat with their fingers, quarrel loudly and sometimes come to blows for futile reasons. To the East, they are objects of amazement or derision.

CONT'D ON NEXT PAGE

PORTUGUESE SANCHO PANZA *(Cont'd)*

The first European to reach Japan

Above all, however, *Peregrinacao* gives us a wholeheartedly admiring picture of the civilizations of the Far East. As for China, Mendes Pinto depicts it as an absolute Utopia: justice is swift, humane and completely fair to the accused; the structure of the State prevents the corruption of its magistrates and the oppression of its subjects; there is no unemployment or famine; manufacturing and trade supply all the needs of man; there is a complete system of communications; manners are perfect; and "Rome, Constantinople, Venice, Paris, London, Seville, Lisbon or any other famed city of Europe" do not begin to compare with the capital, Pekin. Mendes Pinto even goes so far as to wish that the laws of China could be copied in Portugal.

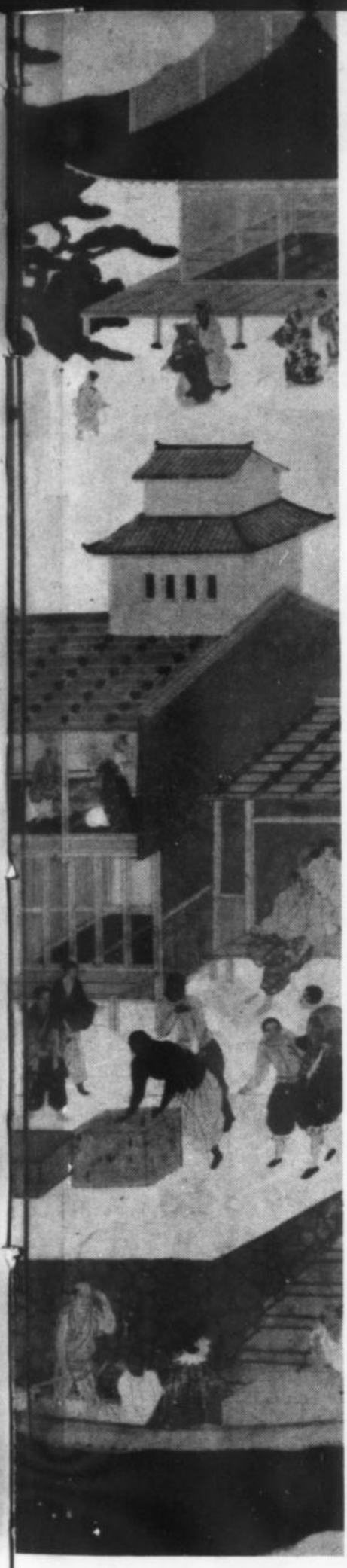
This description of China is of course rather idealized and the indications are that our author did not know China as well as he knew Japan. What counts, however, is his admiration and lack of prejudice, and his admiration is not purely intellectual, but comes also from the heart.

At every turn we find him moved to wonder by the works of art, the towns, the crowds, the colour and music, the manner of speech the ceremonies, the beauty of the women and the delightful ways of the children. He even gives us descriptions of Chinese and Japanese plays, translates forms of greeting and courtesy, and provides transcriptions (though how faithful, it is hard to say) of occasional words of the tongues of the East.

Naturally, the picture he paints is not without its blemishes. It includes accounts of unbelievable atrocities. Yet the fact remains that Mendes Pinto was, I am sure, the first person to attempt a synoptic sketch of the civilizations of the Far East and that he produced one that is lively and artistic, and that seeks to penetrate to the heart and essence of those civilizations and to understand them from within.

Leaving aside some undeniable mistakes and errors of fact, we have in *Perigrinacao,* which was written in Lisbon in the second half of the 16th century, a book which does not treat men with beliefs differing from the author's own as mere objects, whose sole interest lies in the profits and advantages that can be gained from them. In other words, for Mendes Pinto the European viewpoint is not the only valid one.

That is why, in any history of European feelings and attitudes towards non-European civilizations, Mendes Pinto has earned an honoured place.



Japanese and Europeans met for the first time when a ship with Portuguese merchants aboard, including Ferdinand Mendes Pinto, reached the Island of Tanegashima in Japan, about 1542. Soon other trading vessels followed them and the arrival of one of these is shown here in a Japanese screen painting which dates from about 1600.

Kobe City Museum, Japan

'THE VOYAGES AND ADVENTURES OF FERDINAND MENDEZ PINTO'

Extracts from the book with the above title, done into English by Henry Cogan and printed in London in 1663.

FOR the better satisfaction of the reader, I dare boldly say, if my testimony may be worthy of credit, that in one and twenty years space (during which time, with a world of misfortune, labour and pain, I traversed the greatest part of Asia, as may appear by this my discourse) I had seen in some countries a wonderfull abundance of several sorts of victuals, and provisions which we have not in our Europe; yet, without speaking what each of them might have in particular, I do not think there is in all Europe so much as there is in China alone.

And the same may be said of all the rest, wherewith Heaven hath favoured this climate, as well for the temperature of the air, as for that which concerns the policy, and riches, the magnificence and greatness of their estate. Now that which gives the greatest lustre unto it, is their exact observation of justice; for there is so well ruled a government in this country, as it may justly be envied of all others in the world...

I think it not amiss to make a brief relation here of the city of Pequin, which may truly be termed the capital of the monarchy of the world; as also of some particular I observed there, as well for its arches and policy, as for that which concerns its extent, its government, the laws of the countrey, and the admirable manner of providing for the good of the whole state.

THIS city of Pequin (Peking) is scituated in the height of forty and one degrees of northerly latitude; the walls of it are in circuit (by the report of the Chineses themselves, and as I have read in a little book, treating of the greatness thereof, and intituled **Aquisendan,** which I brought since along with me into Portugal) thirty large leagues, namely ten long, and five broad... it is environed with two rows of strong walls, where there are a number of towers and bulwarks after our fashion.

Without this great inclosure, which (as I have said) is not comprehended in the city, there is in a distance of three leagues broad, and seven long, fourscore thousand tombs of the Mandarins, which are little chappels all gilded within, and compassed about with ballisters of iron and lattin, the entries whereinto are through very rich and sumptuous arches...

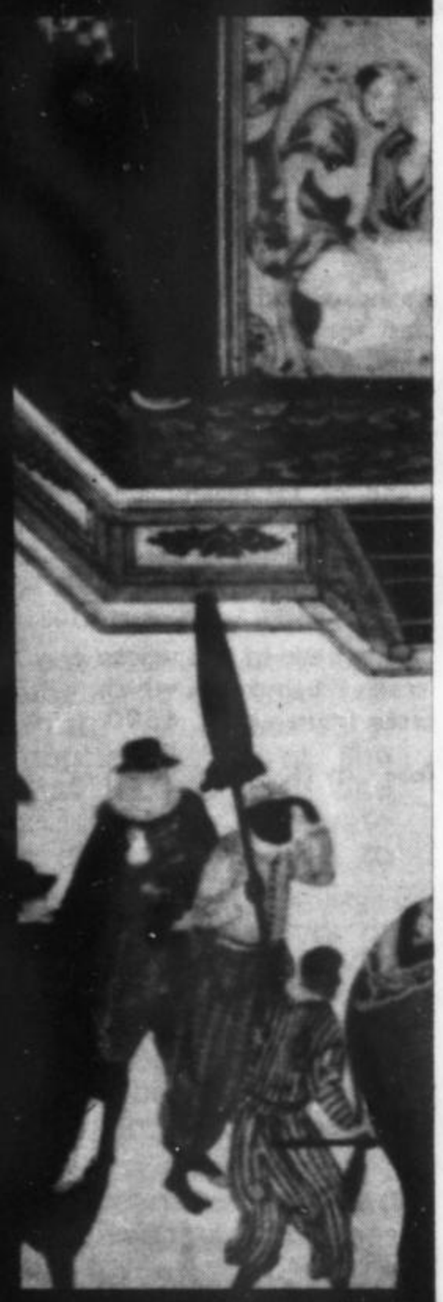
It hath also five hundred very great palaces, which are called the houses of the son of the sun, whither all those retire that have been hurt in the wars for the service of the King, as also many other soldiers, who in regard of age or sickness are no longer able to bear arms, and to the end that during the rest of their days they be exempted from incommodity, each of them receives monethly a certain pay to find himself withal, and to live upon.

LIKEWISE there are along this river Batampina, whereon we went from Nanquin to Pequin, which is distant one from the other one hundred and fourscore leagues, such a number of engines for sugar, and presses for wine and oyl, made of divers sorts of pulse and fruit, as one could hardly see any other thing on either side of the water.

In many other places also there were an infinite company of houses and magazines full of all kinds of provision, that one could imagine, where all sorts of flesh are salted, dried, smoked, and piled up in great high heaps, as gammons of bacon, pork, lard, geese, ducks, cranes, bustards, ostriches, stags, cows, buffles, wild goats, rhinocerotes, horses, tygers, dogs, foxes, and almost all other creatures that one can name, so that we said many times amongst ourselves, that it was not possible for all the people of the world to eat up all those provisions.

From "Science and Civilisation in China" by Joseph Needham, Cambridge University Press, 1959.

A CHINESE VIEW OF THE EARTH in the mid-17th century is offered by this page from the *Ko Chih Tshao*, a rare treatise on astronomy and geography, by Hsiung-Ming-Yu, which includes a diagram explaining the sphericity of our planet. Some 16 centuries earlier, a great Chinese astronomer of the Han Era, Chang Heng, described the heavens as "like a hen's egg and as round as a crossbow bullet; the earth is like the yoke of the egg, and lies alone in the centre". Hsiung Ming-Yu also used the phrase "as round as a crossbow bullet" to describe the earth, but graduated his sphere into 360 degrees instead of the 365 1 4 degrees used by the Han astronomers. The sphere shows ships of Chinese rig, pagodas and, at the antipodes, a large European building like a cathedral.



NEW TRADERS IN THE EAST

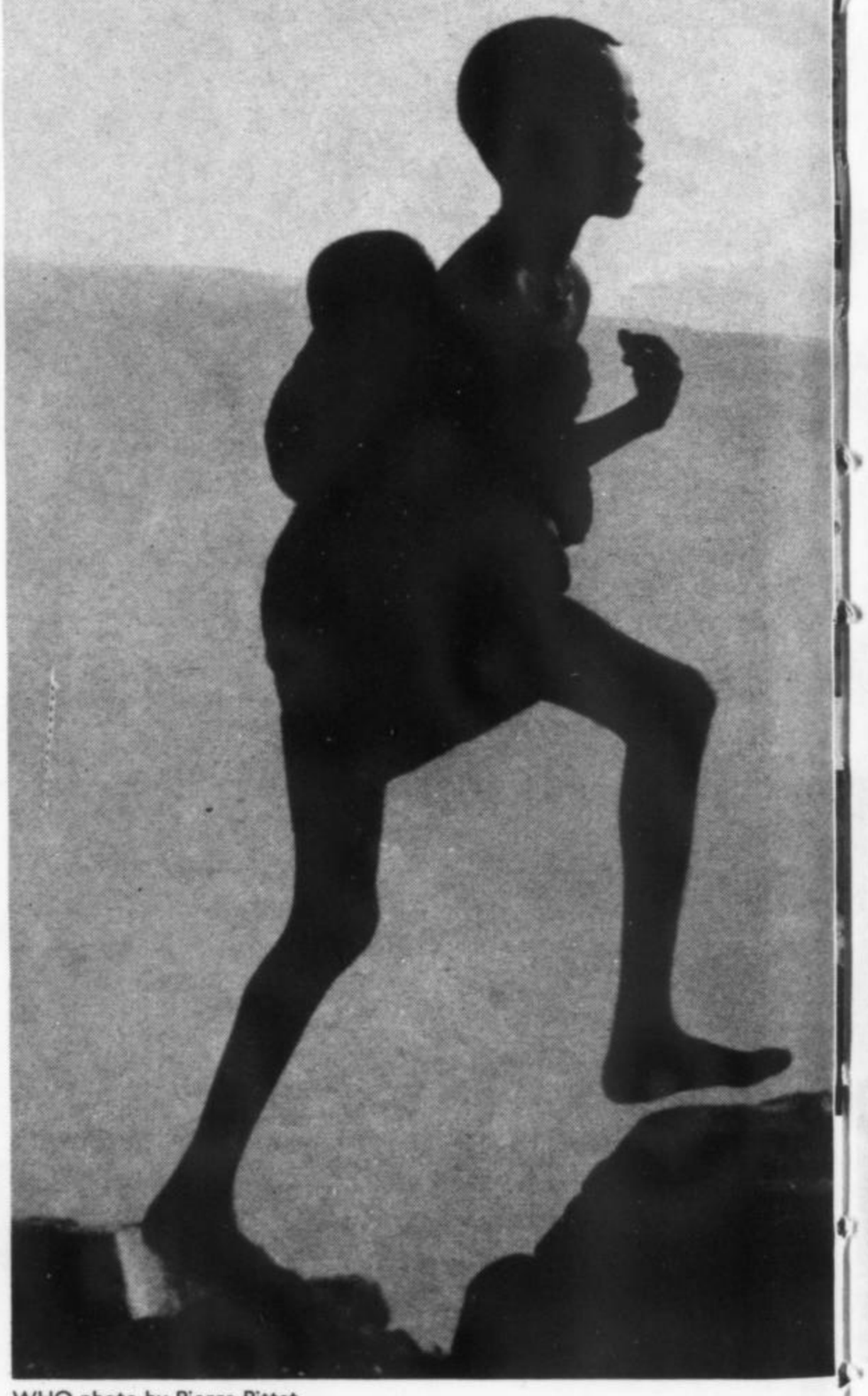
Left, merchant adventurers dressed in European costumes of late 16th century disembark on the coast of Japan from a Portuguese trading vessel. This Japanese screen painting dates from the same period.

Below, Portuguese merchants ride on an elephant and are carried by bearers in this detail from a Japanese screen painting. The complete work shows a ship lying in the harbour of Goa, the Portuguese trading settlement etablished on the west coast of India, before setting sail for Japan.

Kobe City Museum, Japan

DOES LIFE END AT SIXTY?

by Alfred Métraux



WHO photo by Pierre Pittet

AMONG the many problems facing our modern civilization, the fate of the aged is certainly one of those foremost in the public mind, judging by the number of articles on this subject carried by magazines and newspapers. Over the past century, in fact, the average life span in industrialized countries has increased by leaps and bounds until it has now reached 73 years.

This growing percentage of old people in our population is a new phenomenon demanding new solutions. After all, how can we reconcile the very understandable impatience of new generations with the enforced retirement of men and women who still have many years of life ahead of them and who still feel energetic enough to remain active far beyond the time limits imposed on them by society. How can we find occupations for these people whose physiological age does not correspond to their real age?

Here I do not intend, like so many others before me, to seek answers to the problems, but rather to describe briefly some of the attitudes observed in primitive societies towards elderly persons who can no longer share the normal activities of their group.

A stubbornly persistent legend still maintains that many "savage" societies put people with failing strength to tests in which failure is tantamount to a sentence of death. It is said, for example, that in the South Seas, old men of some tribes are forced to climb coconut trees which are then shaken. Those unable to hang on would thus inevitably be eliminated. These particular tales are quite untrue.

IT is true, however, that among certain peoples living under very hard conditions—as in the past among the Eskimos or the inhabitants of Tierra del Fuego—those no longer able to join in the struggle for life were condemned to death. In such cases it was usually the individual himself who felt that he had become a burden. When he realized, through the veiled remarks of his relatives and friends, that his presence had begun to weigh upon them, he asked to be put to death. With that extreme discretion so characteristic of the Eskimoes, the men who decided to die merely stepped off their sledges without saying a word and stretched out in the snow to await their end. Or else a member of the family was asked to put an end to their life. The American anthropologist, C. Weyer, once met an Eskimo who told him frankly how he had killed his own father in these circumstances. His father had even pointed out the exact spot where the son was to plunge his knife blade.

Often, too, the aged were imprisoned in an igloo where they died of cold. Even though these executions were not condemned by the Eskimoes, they nevertheless gave rise to signs of remorse. This feeling of guilt is expressed in Eskimo myths that often tell of the miraculous rescue of an old person and the punishment of those who had left him to die.

It would be unjust to consider these peoples, whose slender resources forced them to get rid of their old people,

A PATRIARCHAL SOCIETY. For the Dogons, a tribe which settled on the banks of the Niger River some 800 years ago, the word of the elders is law. As in other societies whose traditional ways of life still hold sway, they revere the head of the family whose authority is unquestioned.

as cruel or barbarous. One must not forget, that the question here was a matter of life and death for the entire group. In most cases, the nomads who applied this harsh law did so upon the very request of those who could no longer keep up with the group and who knew that they were harming it by slowing its progress. Usually, nomads would abandon an invalid only after vainly trying to carry him and not without leaving him a food supply in the hope of finding him still alive when they returned.

In a comparative study devoted to *The Role of Age in Primitive Societies,* Dr. Lee Simmons reached the conclusion that most societies that live by hunting and food gathering do not neglect their aged who receive their fair shares of game or fruit.

It is true that "primitives" at this economic level are more willing to share their wealth than peoples living from agriculture or grazing. Here, solidarity is the rule and no exceptions are made for those no longer capable of participating in the group's activities.

When a Crow Indian hunter on the Great Plains of the United States killed a large number of buffalo, he would cry out: "I shall take neither my arrows nor my skins." Then the meat of the carcasses belonged to the elderly people who were the "poor" of the tribe. In the same manner, Creek hunters always set aside a share for the old people who also knew that no hut in their clan would be closed to them.

In the past, the Samoans found it difficult to understand what it meant for a white man to be poor. To them, it was inconceivable that a person burdened by age could go hungry and without shelter. In the rural communities of the Inca Empire, farmers organized working parties to

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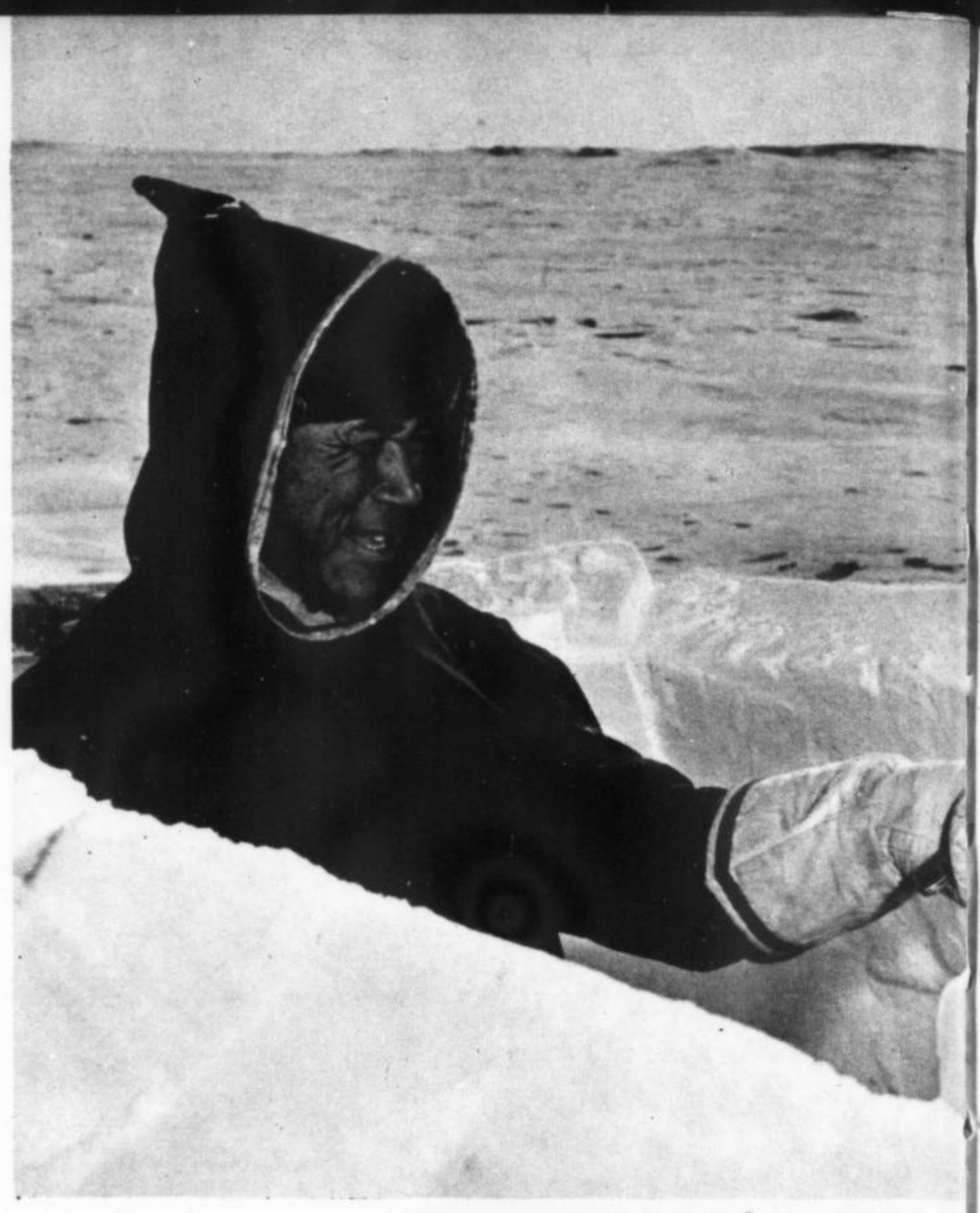
Living archives of the tribes

cultivate land whose produce was reserved for widows, orphans and old people. Even today, among the descendants of these same Indians, village solidarity to the needy is an invariable rule.

It might often be wondered if the lot of the aged in archaic civilizations is not preferable to what they experience in our own society. First of all, they do not feel quite so useless. Even when their declining strength prevents them from doing their share of the work required for their community's subsistence, it is easy for them to find a new role in the group in occupations which, by common consent, are reserved for them. They become counselors or helpers. While they may no longer take the initiative, they at least co-operate in the work of others and these new activities, far from being considered in any way inferior, reward them with the respect and esteem of their community.

The situation of men considered as tribal elders among the Cayopos whom I visited a few years ago could not be described by any stretch of imagination as pitiful. Part of the "men's house" was set aside for them and there they manufactured arrows or wove baskets. They kept a watchful eye on the village and intervened each time a quarrel broke out. In addition, they lectured the younger generations and their speeches, which often went on for hours, enabled them to evoke epic incidents in their past lives as hunters or warriors.

In a great many tribes, the most useful artisanal activities are the prerogative of the veteran craftsmen. Their skill, acquired through long experience, assures them ample customers among the younger men, eager to acquire tools or weapons.



The National Film Board of Canada

THE PRESTIGE OF AGE. Persistent legends that aged people in some societies are treated harshly, even to the point of being put to death when weakness and infirmity make them a burden on their community, are discounted by studies of anthropologists. They have concluded that most old people are helped by village or tribal solidarity and in fact are held in respect and esteem. As custodians of

COMMUNITIES also turn to the aged when they need someone to supervise a difficult operation, such as the building of a house or a boat. Medicine, too, is a field in which old people excel. They are reputed to know the right herbs to treat any sickness and, above all, the appropriate magic formulae which are no less indispensable. One has only to recall the extent to which magic enters into the life of these peoples, to realize the importance of the elder's knowledge for a tribe or a village. Hunters, fishermen and even farmers must all turn to them if they want to be sure of good luck and of protection against evil influences.

Furthermore, who better than the elders, knows the tribal rites and the details of ceremonies? They have witnessed them all their lives and make sure that they are now carried out in accordance with tradition. The importance attached by "primitives" to ritualistic details is well known, and the custodians of these traditions are the men and women of age and experience.

These people are also the tribe's living archives. It is their duty to transmit their group's historical myths and legends to its young generations. They can also be consulted not merely on a point of knowledge but to settle questions of tribal law.

Among the Akambas, an African tribe, anyone in doubt as to how custom required him to act in any situation consulted an elder whom he paid. During disputes the elders were expected to produce legal precedents for settling these quarrels.

This knowledge and wisdom not only bestows prestige and status on many elders, but is also a source of wealth. For the magic formulae that they chant or the advice they give, they are paid on the basis of agreed rates.

In the case of the Akambas, for example, anyone wishing to seek an elder's advice does not go to him empty-handed. He brings with him an ox or, at least, a goat in payment. The chants, charms and prayers that the Navaho Indians stored in their memories was literally a goldmine of knowledge which was a rich source of profit. Old men shared their knowledge only upon payment of large sums and it has been said that the sum total of medical formulae, sacred names, secrets and songs were worth more than a herd of three thousand animals—sheep, cattle and horses. Any man could thus accumulate, during his life, the scientific, religious or historical elements of this oral literature and in his old age use it for the benefit of others and for his own profit.

The prestige and influence of the aged are so great in these societies that it would be no exaggeration to describe them as gerontocracies. The classical example of this ascendancy of age is offered by the aboriginals of Australia. The elders among the bushmen wield almost tyrannical authority over almost every aspect of tribal life. Often, they form secret societies whose mysteries are divulged to young men seeking initiation only at the price of absolute obedience. Initiation rites so widespread in primitive societies are usually conducted by elders who have made them an instrument of domination.

This gives them control over young men who are made to pay dearly for the religious privileges bestowed upon them. In Australia, the elders terrorized the women and youths by using ritual instruments that made noises like the roaring of bulls.

According to the British anthropologists, B. Spencer and S. J. Guillen, the main purpose of certain ceremonies was to engrave into the minds of youth their obligation to obey the laws of the tribe and to convince them of the superiority of the old men who alone knew the ritual of these ceremonies.

Knud Rasmussen, the Danish explorer, and a perceptive

Unesco, Gerda Bohm

ibal lore, ranging from remedies for sickness tribal rites and details of ceremonies, the ders wield great influence. They are much in emand for tasks like house and boat-build- g which call for skill and long experience. /ith age women too enjoy an enhanced status id are allowed many privileges normally served for men. Above, eskimo igloo builder rves out his icy bricks in Canada's northern rritories. Right, an aged African woman.

interpreter of the life of the Eskimo people, recorded the following remarks made by the Eskimoes about their medicine men: "We do not understand hidden things, but we have faith in those who say that they know them. We believe in our *angakuts*, in our magicians... for we wish to live a long time and we do not want to expose ourselves to the dangers of hunger and poverty. If we did not follow their advice, we would perish."

North American ethnography brings us countless examples of respect for the aged. A man, even a young man, would be called an "elder" as a sign of respect. In point of fact, this respect was often based on fear. The elders, after all, were close to those ancestors whom they would soon join. If they were slighted in any way, they might well complain to these ancestors who would then withdraw their protective powers leaving the descendants exposed to all kinds of dangers.

This, too, was the way the Dahomeians reasoned when they explained the consideration they showed for old people. To them, a long life is evidence of divine favour and proof that a person has been able to gain the good-will both of the gods and the spirits. Among the Palungs in Burma, prestige increases with age—so much so that women even try to pass themselves off as older than they are.

Not the least of the advantages enjoyed by the aged is their freedom from numerous taboos. It is widely believed that those who have reached a ripe old age are immunized against dangers which taboos are supposed to ward off. Furthermore, when death draws near, a man has less need to guard against the perils that threaten youth.

When women reach a certain age, their status tends to rise to that of men. They are allowed to smoke, to drink and to use strong language. In New Guinea, they are even permitted to enter the meeting house of the men. The myths and legends that make up oral literature also favour the aged who are readily represented as sages and as the benefactors of the tribe. The authority of which they dispose in daily life is reflected in the supernatural powers attributed to them in the fabulous adventures of which they are the heroes.

Family ties have always been the safest guarantee of well-being for the aged. Many societies give elders the privilege of marrying young women who will take care of them. Often it is the first wife who feels the burden of her years and she urges her husband to take a young wife who will make her work easier. In Australia, the elders had acquired a monopoly of young women—so much so that young men had trouble finding wives and had to settle for partners who were much older than themselves.

Within a family, particularly affectionate relations nearly always exist between grandparents and grandchildren. For the youngsters the old people appear in a protective role. Their relations are closer than those between the children and their parents. Grandparents are protectors, friends and also playmates. They often talk to each other as if they belonged to the same generation and they do not hesitate to jest and to play jokes on each other. And this is why the elders prefer to confide their secrets to their grandchildren rather than to their sons or daughters.

When we look once more at our own society after this brief glimpse of the way of life of the aged in primitive societies, we see more clearly what our technological progress has cost us. We certainly live longer than "savages," but we have paid a high price for this privilege.

To be respected, to feel one's self a useful and active member of society, to enjoy the friendship of one's grandchildren... are not these advantages worth far more than the comfort offered by our communal homes for the aged or our "towns for old people?"

HOLIDAY CURE FOR BORED TEEN-AGERS

by Arthur Gillette

© Paul Almasy, Paris

From Europe, the International Voluntary Workcamp movement has spread to Asia, Africa, and Latin America to give young people in many newly developing countries a chance to do something practical about their local community problems. Above, a volunteer at work in the Republic of Togo.

THE youth of today is bored. This is a foregone conclusion of the Study of the Objectives and Content of Out-of-School Education that UNESCO is undertaking in 1963-1964. Young people in the industrialized countries are faced with increasing amounts of ready money and free time and often find themselves at a loss to put these to creative use. Growing minds and muscles seem to lack stimulation in the atmosphere of material ease prevalent in Europe and North America, and untapped energies of young people from all social backgrounds express themselves increasingly in acts of hooliganism and gratuitous violence.

In the developing countries, young people—frequently those who have attained a relatively high level of education—are pouring out of the countryside into the cities in search of paying jobs and the stimulation of urban life. Many find neither employment nor excitement and more often than not spend months, if not years, perfecting the art of wasting time.

Meanwhile, in all countries, newly independent and technically advanced alike, there is no lack of social problems which youthful energies could help solve. In even the wealthiest of societies the material and, above all, the psychological needs of certain groups—old people, slum dwellers, the mentally ill, immigrant labourers, racial minorities, juvenile delinquents, etc.—go largely unanswered. The needs of the newly developing countries are even greater: roads and railways, schools and community centres, teachers and technicians—the list of necessities in a modern society.

Here then is the paradoxical situation today. On one hand, young people the world over are at loose ends, bored, marking time before they gain the rights and accept the responsibilities of adulthood. On the other hand, some of the world's most crying needs are unheeded. One answer to this paradox—though by no means a panacea for all today's ills—is to yoke restless youthful energy to these pressing needs, to give young people the opportunity for exciting and creative service. This is the function of the international voluntary workcamp movement.

Unesco - Louis van Paridon

Cheerful workcampers prepare for the day's activity on a housing construction project in Waldkappel, German Federal Republic. This exceptionally large voluntary summer workcamp project was attended by some 2,500 volunteers who put in a total of over 240,000 working hours on the building sites.

THE first "modern" workcamp was held near Verdun, France, in 1920 when young people from France, Germany and other nations helped rebuild war-ravaged farms. The movement has grown, especially since the second world war, until now each year some two million volunteers from all continents and most countries gather for from three to six weeks in camps of five to 200 (the average is 25) to make a personal contribution to the welfare of their less fortunate neighbours.

During the day there are long hours of hard physical work: slums are painted in the U.S.A., France and Great Britain, schools built in Bolivia, Ghana and the Ukraine, roads laid in Yugoslavia, India and Togo, flood and earthquake damage repaired in Morocco, Chile and the German Federal Republic...

In the evening, guitars, recorders and mouth-organs are brought out to accompany folk-singing and dancing. Or else, lively, sometimes heated (and always earnest) discussions spring up. In some camps, those devoted specifically to improving Orient-Occident understanding for instance, lectures and discussions are carefully prepared in advance, but volunteers everywhere join in with youthful verve—usually tempered by the experience of trying to do something concrete about the problems they are discussing.

Whether many nations or different regions of one country are represented in a given camp or not there is never a dearth of topics: the rôle of the developing countries in the United Nations, abstract art. Eastern religions, "are workcampers do-gooders with a guilt complex?", racism, etc.

On weekends there are excursions to points of local interest, hikes and a chance for the weary to catch up on sleep.

A good example of the kind of project undertaken is the camp that was held a few summers ago at Blitzingen, a small picturesque village perched high in the Swiss Alps. Every summer for decades, perhaps centuries, the people of Blitzingen have carried their cows' milk down miles of twisting road once or twice a day from their summer pastures perched 1,200 feet above the village.

As mechanization became widespread in Swiss dairies, Blitzingers could no longer compete; the young people of the village began to move away and Blitzingen seemed doomed to wither and die. Then 20 young workcampers representing several nations and races came to help. For about a month they worked side by side with the villagers who had remained and laid a plastic pipe down the mountainside. Now the milk comes down from the summer pasture in six minutes (instead of three hours) and Blitzingen, encouraged, is beginning to revive.

As well as short-term service there also exist opportunities for experienced volunteers to do long-term (6 months to two years) workcamping, primarily in Asia, Africa and Latin America. Long-term volunteers are putting their knowledge and experience to work transforming the slums of New Delhi, preparing a student-run literacy campaign in Bolivia, helping refugees in Morocco and Austria.

CONT'D ON NEXT PAGE

Vacation time, gay but useful

In one typical long-term project, Nicole Leymann, a young French social worker, and Max Hildesheim, a Belgian architect, spent a year in Togo, helping to strengthen the activities of the Togolese workcamp organization "Les Volontaires au Travail." Nicole had the special task of interesting Togolese women in literacy, homemaking and other educational activities of the workcamp group, while Max worked together with local development officers to encourage young village men to build schools, dig wells, surface roads and accomplish other projects.

The main aim of the work done by Nicole and Max, was to make young Togolese aware of their own constructive potential and to teach them the techniques which will enable them to put their potential to work. Now back in Europe, Nicole and Max agree that they learned as much as they taught. Their year of service was not a one-way flow of information from the "developed" to the "developing" countries but rather a truly human exchange.

At present, long and short-term workcamp projects are run by some 250 organizations located in more than 50 countries throughout the world; there are small, large, regional, national, international, Buddhist, Catholic, Jewish, Muslim, Protestant, non-religious, governmental, non-governmental, political and apolitical organizations involved.

The most active of these (80 at the time of writing) are grouped in the Co-ordination Committee for International Voluntary Workcamps, a supra-national, non-governmental organization located in Paris, to which UNESCO has granted Consultative Status. The work of the Committee (whose Secretariat is staffed by long-term volunteers) includes publicity and co-ordination of workcamp activities as well as several Major Projects. (For news of the latest project, see page 34.)

Hard physical effort of the kind furnished by these volunteers in England is combined with lectures, discussions and other educational activities in workcamp projects now run by over 250 organizations in more than 50 countries for over 2,000,000 volunteers.

Unesco

One of these, provides young people from Eastern Europe and Western Europe with an opportunity to labour, play and live together in voluntary work camps, to get acquainted with one another as individuals in an atmosphere of common effort. To date, they have worked together in camps in France, the German Democratic Republic, Poland, Sweden, the U.S.S.R. and Yugoslavia.

Another Major Project of the Co-ordination Committee is the organization of regional training courses for prospective workcamp leaders in the developing countries. In many of these countries workcamp movements already exist; but expansion of their activities demands leaders and there are simply not enough experienced qualified leaders to go around. Without solid leadership, the energy and purpose of these new movements would be wasted.

THE Co-ordination Committee tries to remedy this situation by organizing, in collaboration with local workcamp groups, regional leader training projects. So far, four projects have been organized in South East Asia (three in India and one in Pakistan), three in Africa (Ghana, Togo and the U.A.R.) and one in Latin America (Paraguay). In each project between 30 and 50 trainees, sponsored by local workamp and other youth organizations, divide their time between theoretical sessions (talks and discussions led by workcamp and community development specialists) and practical physical labour (building schools, digging wells, etc.).

As a result of this combination, future leaders come to feel the exicitement of workcamping and, at the same time, learn how to put their newly acquired techniques into practice. Through these regional training projects, which are generously supported by individuals and groups who contribute through the UNESCO Gift Coupon System, voluntary workcamping has been strengthened in countries where it existed and spread to new areas.

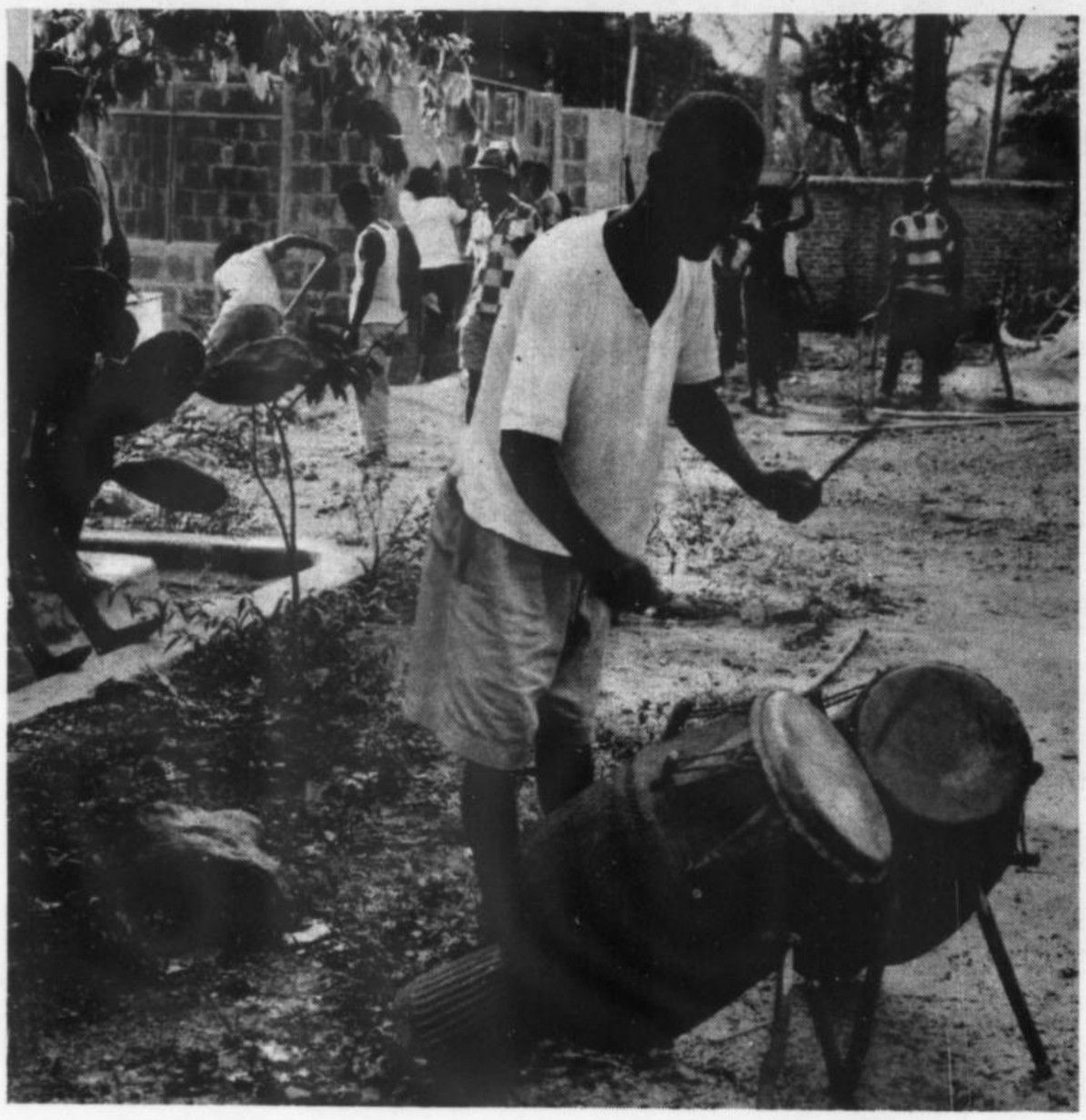
At the First Latin American Training Project, for example, 29 young people from eight countries came together in the village of Primavera, Alta Paraguay, in early 1961 for a month's intensive instruction by several experts from the Americas and Europe. As a practical project, they added a wing to a rural hospital.

Typical of the trainees was Jaime Reyes Mérida, General Secretary of the Bolivian University Confederation. Soon after his return to La Paz from Paraguay, Jaime and other student leaders began making careful plans for a literacy campaign, in which student volunteers would serve as teachers of reading and writing and builders of schools and literacy centres. With the help of UNESCO, interested workcamp organizations in Europe and international student groups, this campaign was put into action.

This activity and growing interest in voluntary service projects is now being "boosted" by the second Latin American Training Project which takes place in Sucre, Bolivia, from March 15 to April 13. This project combines the hard practical work of building a university literacy training centre with a period of intensive study of the techniques of organizing workcamps. Some 30 volunteers from 9 countries in Latin America now working and studying together will return after the training project to use their new-found knowledge in their own countries.

It would, of course, be unrealistic to expect all young people everywhere to be interested in giving their free time to physically strenuous voluntary service activities. Yet, each year, more and more discover that workcamping is a means of doing something practical about the world's problems, of bridging the political, social, racial and other chasms that divide men, in short, of building peace. This is certainly one answer to the boredom of today's youth.

ARTHUR GILLETTE, *of the United States, is General Secretary of the Co-ordination Committee for International Voluntary Workcamps, in Paris. A specialist in the organization of volunteer training programmes in developing countries, he is at present in Bolivia helping to organize the Second Latin American Training Project.*



DRUMBEATS CALL TOGO VOLUNTEERS TO WORK

In the newly-developing nations of Africa, the International Voluntary Workcamp Movement has done much to guide and encourage work on community development projects. In the Republic of Togo, for example, a young French social worker spent a year assisting the local workcamp organization, *Les Volontaires au travail*, her special task being to interest Togolese women in literacy, home-making and other educational activities. A Belgian architect worked with local development officers to encourage young village men to build schools, dig wells and surface roads. Left, volunteer builders working to the sound of drumbeats are constructing a pre-natal clinic in the Togo Republic. Below, another Togo volunteer group thatches a newly-built home.

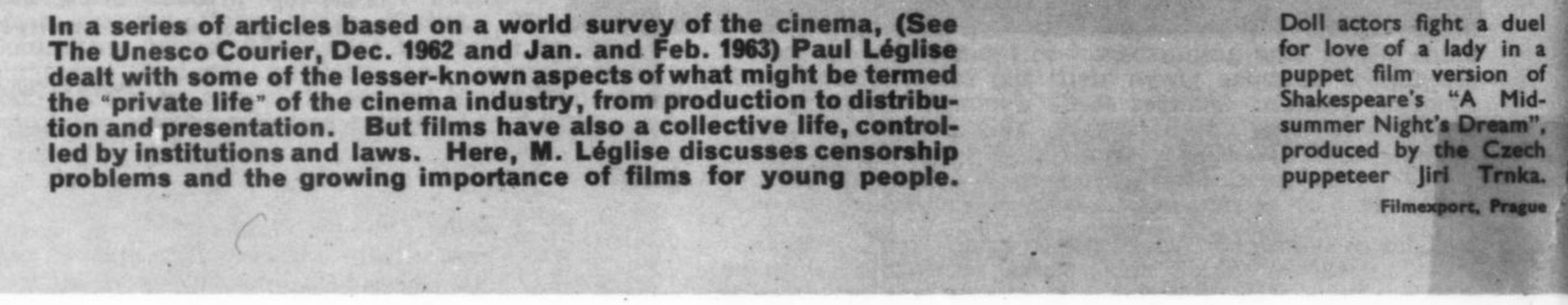
Photos © Paul Almasy, Paris

THE HIDDEN FACE OF THE CINEMA (4)

CENSORSHIP
A double-edged weapon

by Paul Léglise

In a series of articles based on a world survey of the cinema, (See The Unesco Courier, Dec. 1962 and Jan. and Feb. 1963) Paul Léglise dealt with some of the lesser-known aspects of what might be termed the "private life" of the cinema industry, from production to distribution and presentation. But films have also a collective life, controlled by institutions and laws. Here, M. Léglise discusses censorship problems and the growing importance of films for young people.



Doll actors fight a duel for love of a lady in a puppet film version of Shakespeare's "A Midsummer Night's Dream", produced by the Czech puppeteer Jiri Trnka.

Filmexport, Prague

A film is a collective work subect to precise economic imperatives and made to satisfy cultural needs. Because of these characteristics it demands the creation in every country of an institution to co-ordinate, promote, control, guide and arbitrate the affairs of the national cinema industry.

The actual forms taken by such institutions can vary greatly. In one country the nationalization of industries puts authority into the hands of the State. In another, professional organizations join forces to create an organization which handles the general problems of the cinema industry. Under other arrangements some affairs remain in the hands of the State while others are dealt with by the film-makers themselves.

Already in the early days of the cinema, film makers formed associations not only to look after their professional interests, but also to co-ordinate and systematize techniques and working methods. Soon they were joined by other groups whose prime interest was in the cultural problems of the cinema.

Today all these organizations have an important function in every country, representing the interests of the cinema industry in its relations with the public authorities. Sometimes a professional organization takes over the affairs of the industry in its own country and becomes responsible for negotiations with those of other countries. The United States is a typical example of this "self government in business."

Other groups concerned with the cultural problems of the cinema in turn affiliate themselves with international bodies having similar aims, such as the International Federation of Film Societies, the International Scientific Film Association, the International Centre of Films for Children, the International Committee for Film Education and Culture, the International Experimental and Art Film Theatres Confederation, the International Council for Educational Films, the International Art Film Federation, the International Catholic Film Office, the International Amateur Film Union, the International Animated Film Association and so on.

Among the laws that affect the cinema industry certainly the most controversial are those relating to censorship. A subject which constantly preoccupies film makers, censorship is the cinema problem that comes up for discussion most often of all. It is one that can be argued about endlessly. Sometimes it is simply referred to as "control," either to distinguish it from official censorship in which direct power is held and exercised by a government, or simply for euphemistic reasons which, in any case, deceive no one.

Every country provides for the maintenance of law, order and public decency in the general body of its laws and it thus seems somewhat pointless to introduce special legislation applying only to films. Justification for censorship, however, has been based on the immense influence which films have on the public and this has led to abusive or haphazard application to films of laws relating to public order and morality.

The cinema industry needs protection against the confused and incoherent use of such laws on a local level, and a national censorship of films thus offers a safeguard against such excesses.

It thus comes as no surprise to find the cinema industry itself demanding that a system of censorship be set up or even deciding to establish one under its own responsibility. The purpose here is to prevent the blocking of commercial distribution through contradictory censorship decisions that may easily vary between different areas of the same country and even between one city and another. A central censorship authority is, in fact, an economic necessity. "The kind of censorship does not matter," wrote a French film-maker in 1919, "as long as it is a centralized one."

This need for a centralized control is amply illustrated by the case of the United States. Although the Tariff Act forbids the importation of any film that incites people to subversion or acts against the government of the United States and proscribes the entry of anything immoral or obscene, there is no federal censorship.

Some local authorities, however, possess wide discretionary powers. Five States—Kansas, Maryland, New York, Pennsylvania and Virginia—have established censorship systems, and in several others censorship even operates on the municipal level.

Faced by such a lack of legislative uniformity, it is hardly surprising that the Motion Picture Producers and Distributors of America decided to set up a Production Code intended for general application and seeking to establish some measure of uniformity in an otherwise confused mass of criteria. The Code, in fact, represents the unifying force in the organization of the American film industry. Its creation only serves to emphasise its necessity, for economic reasons alone, to the film industry. All the American producers and the importers of productions from abroad can submit their films to the Production Code Administration (PCA) for approval.

Scenarios of U.S. films submitted for PCA approval are examined carefully and in controversial cases PCA members may decide to watch the shooting of certain scenes. In any case, PCA approval is given only to completed films. Where films have not been submitted for approval, there is nothing to prevent their being shown in specialized cinemas, but the normal channels of distribution for the commercial circuits are to all intents barred to them. Though the PCA mark of approval has no actual legal value it is a significant fact that films bearing it are exempted from municipal censorship in many cities. This alone would seem to justify its existence.

Similar kinds of systems are found in some other countries: The British Board of Film Censors (United Kingdom), the *Freiwillige Selbskontrolle der Filmwirtschaft* (German Federal Republic) and the Administration Commission of Motion Picture Code of Ethics (Japan), to name but three.

In Great Britain the British Board of Film Censors delivers three types of certificates to approved films: "U," meaning suitable for general release; "A," more suitable for adult than juvenile audiences, and "X," for adult audiences only.

In the German Federal Republic there is close collaboration between the authorities and the FSK (the organization named above). There is actually no censorship in the Republic although a 1957 law requires authorization for the screening of films to audiences of young people in three age categories: less than 12, 16 and 18 years of age. All the States of the Republic have agreed to abide by the decisions of the self-created voluntary censorship service of the country's cinema industry.

All these self-censorship institutions operate on the basis of a production code which defines the kinds of scenes regarded as improper: certain aspects of crime and brutality, vulgarity in dialogue, indecent or obscene passages and things likely to give offence to national sentiments or religious beliefs.

In the United Kingdom there is no written code. The British Board of Film Censors prefers to judge each film on its individual merits and to take all aspects of the work into account.

In cases where institutions of this kind do not exist or where film censorship authority is not vested exclusively in the municipal authorities—as it is in the case of Bolivia and Ecuador, for example—what other systems do we find in operation: full freedom or rigorous control? The answer: widely varying degrees of censorship extending between two extremes.

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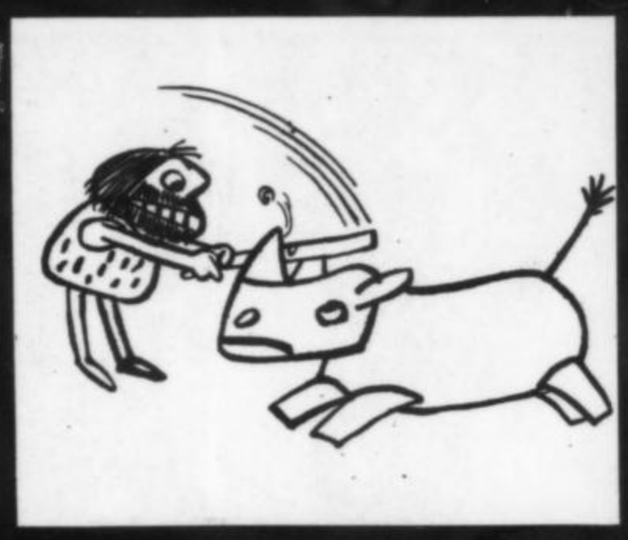
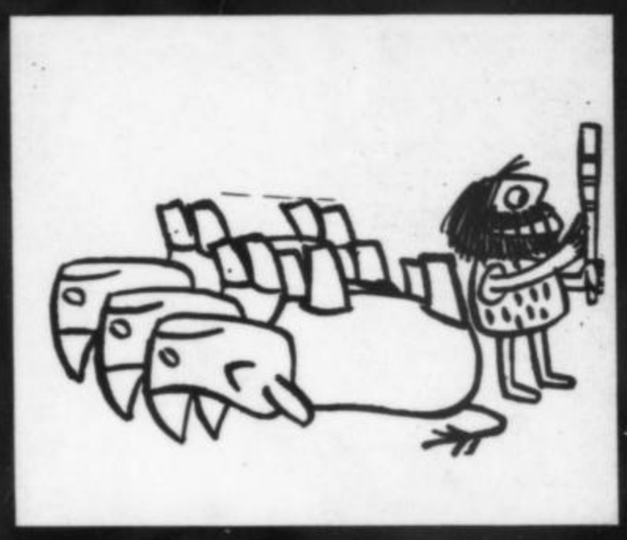
1, 2, 3...

A Unesco-Hungarian co-production on the history of numbers

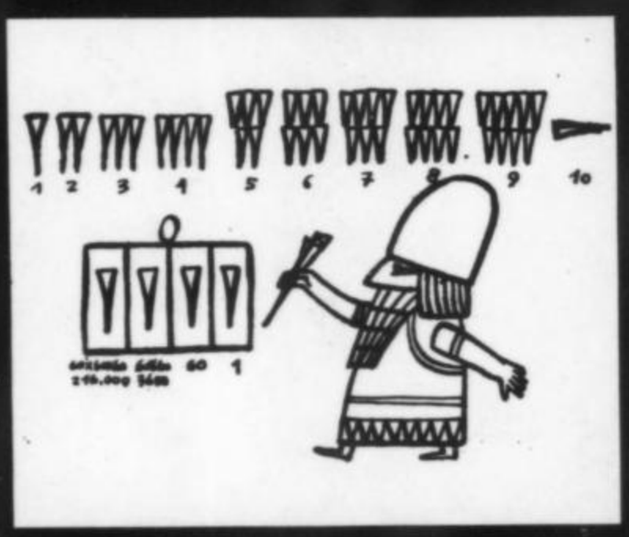


In prehistoric times, the extent of the cave man's conception of numbers was "one", "two" and "many". One day he began to realize that "two" is always "two" no matter what it describes...



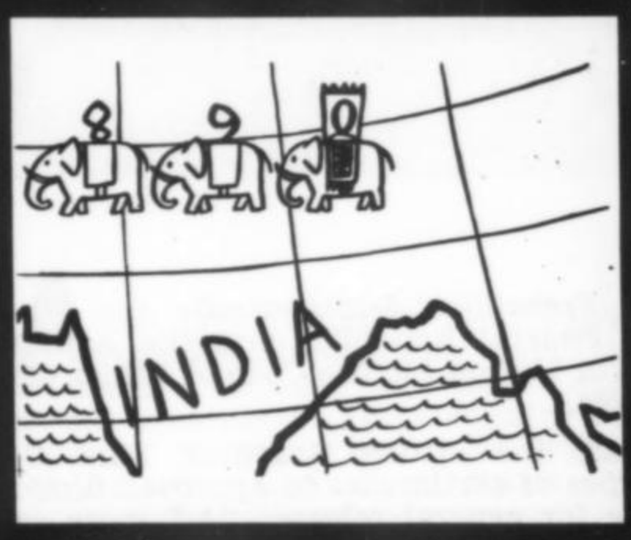
... and he then made the second basic discovery: the representation of ideas by symbols. Now he has started to keep a record of his hunting bag by means of notches he cuts in his club.

In Egypt, arithmetic was used for land measuring, construction and book-keeping. Here ancient Egyptians show how to calculate proportions of a right-angled triangle with a knotted cord.

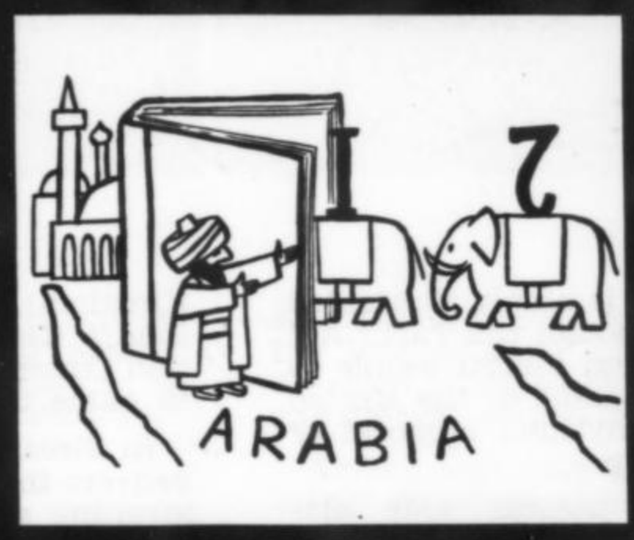


By the position of the numerical symbols they used, the Babylonians develop their number system. The same symbol, by a use of repetition, can be employed to signify 1 or 60 or 60 × 60, and so on.

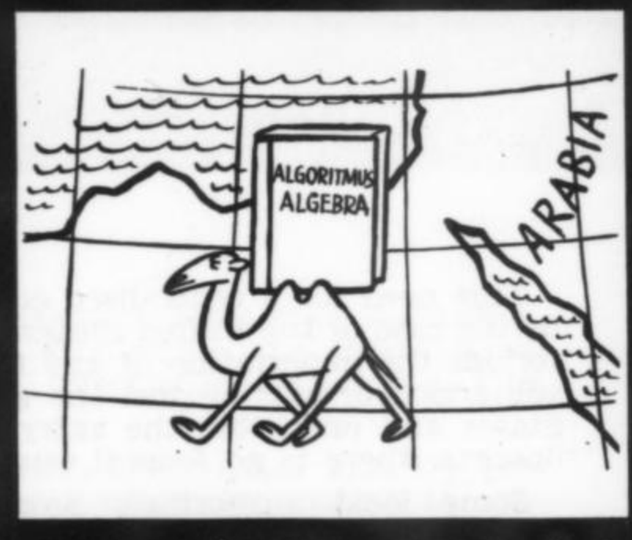
Wise men of India meet to decide on numerological symbols. They agree on numbers running from 1 to 9 (basis of our present numbers). But something is missing. At last they find it: the zero.



From India, Arab men of learning borrowed the numerical symbols (now completed by the zero). One of them was soon to give a striking new impetus to the science of mathematics.



This man was Al Khowarizmi. One of his works entitled "Al-jebr w'al muqabalah" has given us the word "algebra". The term "Logarithm" is said to be a distortion of this Arab author's name.



Moving across North Africa, algebra eventually reached Spain. Soon it became an intrinsic part of mathematics that were taught in Spain's universities whose fame spread throughout Europe.

Freedom but not licence

The first of these extremes is in the Kingdom of Saudi Arabia, where not only film production but also any commerce in films is strictly prohibited. Only diplomatic missions and a few foreign organizations are allowed to screen films and these performances must be strictly private.

The other extreme is the Republic of Argentina. Article 22 of an Argentine law passed in 1957 declares that anyone interfering with the freedom of expression of the cinema in any way whatsoever, applying censorship or preventing the free movement and screening of films is liable to a prison sentence of from one to six months.

Does this prohibition of censorship by law mean that no control whatever exists in Argentina? No! For freedom does not mean licence to do anything one pleases.

An Argentine decree of 1961 has somewhat reduced the scope of the earlier law. The new text specifies a number of things whose presentation on the screen can give rise to legal action: offences against decency, things offensive to religious beliefs or to other races or foreign countries; vindications of crime, dishonesty, immorality or violence. Despite these far-reaching modifications, Article 22 of the original Argentine law is still in force. Control of films is now therefore guaranteed and carried out under the powers of judicial authority.

One aspect of the censorship problem—the admission of children to certain film shows—still preoccupies many authorities and even the Argentine Republic has decided

Our cave man has learned his first lesson in arithmetic: "two" and "two" make four. He has already started down the road of abstract ideas. Then one day he slips and falls flat in a muddy pool.

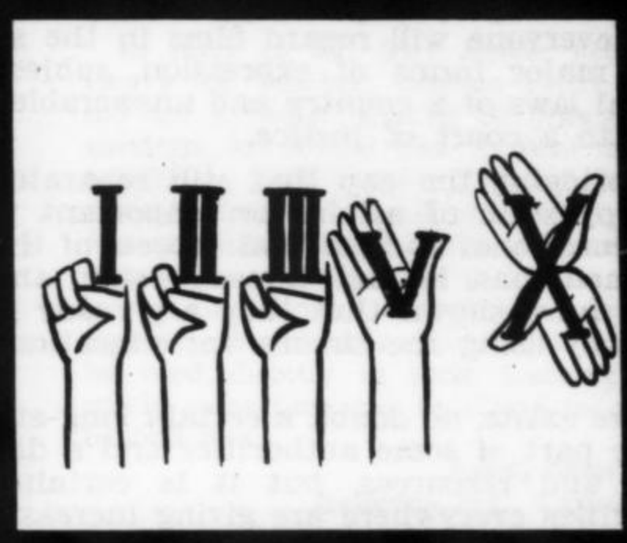
Furious and dripping with water he goes to wipe his muddy hands on a rock. His misfortune is really a blessing in disguise for it gives him the means to make a new and important discovery.

Gazing at his finger marks on the rock he counts: "One hand—five fingers; two hands—ten fingers". Man's ten fingers thus became the basis for the foundation of the decimal system of today.

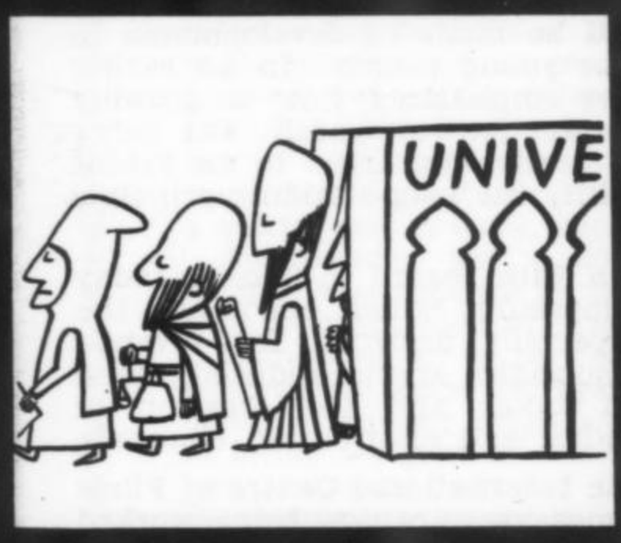
These drawings are reproduced from a Hungarofilm-Unesco co-production entitled "1, 2, 3..." in which animated cartoon techniques give charm and humour to the history of mathematics (in capsule form) and show the contributions of Orient and Occident to its evolution. This colour film was made by a team of Hungarian animators, Gyula Macskassy and Gyorgy Varnai. Films by Gyula Macskassy received the best cartoon awards at the Karlovy Vary Festival in 1960 and the 1961 Cannes Festival.

Unesco photos

The Greeks showed genius in analyzing many fundamental ideas of mathematics. Here Pythagorus demonstrates his now famous theorem on the squares of the sides of a right-angled triangle.



Roman numerals were hardly designed for simple and rapid calculations and the Romans were obliged to make use of the abacus, a simple calculating machine, consisting of beads sliding on wires.



Students, monks, and scholars came to be initiated in this new branch of science "from the Orient." Al Khowarizmi's "Algebra" was widely translated by medieval scholars and won renown.

The science of numbers spread like wildfire across Europe where each succeeding generation of scholars and scientists carried it one step further towards its present-day breadth and complexity.

A universal legacy, mathematics is a science in itself and the tool of all other sciences. It is also a vast and international language in which scientists of all lands can speak and be understood.

not to leave its solution to an application of general laws, even when these have been specially amended. The 1957 law in Argentina was modified in this connexion later the same year. The new text stipulates that the National Institute of Cinematography must issue a prior certificate of approval to Argentine and foreign productions, and empowers it to classify films as being unsuitable for young people under the age of 18. Local authorities have the right to prohibit the admission of minors to the performances of such films.

The moral protection of youth is, in fact, another reason offered for the maintenance of censorship. Conjointly with the threat of repressive action by local authorities, this new principle, today written into the laws of most countries, often raises a barrier to another long-established principle: freedom of expression.

Belgium has found a way out of this dilemma with a solution that is both original and ingenious. It has no general censorship to block the free movement of films, but admission to cinemas is forbidden to young people under the age of 16. A control commission has been set up with a mandate that is clear and precise: it gives approval for certain films to be shown to children and thus attenuates the stringency of general censorship.

Another system long in use is a governmental authorization given on the advice and judgment of a special commission composed of educationalists, psychologists, doctors, magistrates and other competent authorities.

The universal and controversial problem of censorship is one with which countries with socialist economies have also to come to grips. In Poland, for example, a decree of 1945 (modified in 1952 and 1953) created a central office for the control of the press, publications and entertainments. Its purpose is to prevent the diffusion of any written, auditory or visual matter considered to be against the interests of the State or infringing law or morality. A Ministry of Education committee views each film and decides at what age children may see it.

As the production and the distribution of films in a Socialist country are both nationalized activities, it is a

CONT'D ON NEXT PAGE

A growing industry: films for the young

normal and general rule for a control to be effected through the choice of subject matter for films or of films themselves in cases where they are imported.

It is all too easy to criticise and poke fun at film censorship. But its roots are deeply and tenaciously engrained and it would be idle to hope for their elimination in the near future. Far better to admit, even unwillingly, that there is still some justification for censorship.

The acceptance of this fact in no way prevents us from denouncing and exposing the abuses of censorship or its hypocritical use, so as to prevent its extension beyond admissible bounds. Nor is this attitude likely to prejudice in any way a progressive advance to the day when everyone will regard films in the same way as all other major forms of expression, subject solely to the general laws of a country and answerable, if need should arise, to a court of justice.

In bridging the gap that still separates us from such a happy state of affairs, an important role will fall to the educational and cultural aspects of the cinema. This movement has, in fact, already begun and most governments have shown that they are ready to take positive action by using the cinema for educational and cultural goals.

There exists, no doubt, a certain long-standing mistrust on the part of some authorities and a disparity between needs and resources, but it is certain that national authorities everywhere are giving increasing attention to the possibilities of educational films. In many cases a special service attached to the ministry of education takes charge of film production and distribution and supplies equipment. Two examples are the Cinematographic Service of the Belgian Ministry of Education and the National Pedagogical Institute in France. Not all such 'institutions are governmental in origin. Frequently an autonomous institution produces films and other audio-visual materials for educational use and trains special staff in their uses .

In this field valuable international co-ordination is effected by the International Council for Educational Films founded in 1952 and now grouping 23 countries which encourages exchanges, and acts as a catalyzing agency by stimulating co-productions between different countries. Other specialized organizations encourage action on a regional basis. One of these is the Latin American Institute for Educational Films, set up by the Mexican Government in collaboration with UNESCO. It arranges reciprocal exchanges, the training of staff and the production and distribution of films in Latin America.

Apart from its role in the educational film field, government action often extends into the production and distribution of cultural and scientific films, especially short length ones. Sometimes a special body is set up to act as co-ordinator for the film activities of all its country's ministeries and to negotiate with private film companies on behalf of the State. Examples of this kind include France's National Cinematographic Centre, Britain's Central Office of Information and the Information Film Section in the Republic of South Africa.

In France the funds allocated by the State for the production and distribution of short-length cultural films—an activity co-ordinated by the National Cinematographic Centre—annually amount to 10 million francs. In the United Kingdom, the Central Office of Information is each year responsible for the production of some 50 films destined for both commercial and non-commercial channels, a further 100 for overseas TV transmission and also short films for TV and newsreel use.

Another increasing trend today is the setting up of official agencies responsible for film production on behalf of the State. These include the National Film Board of Canada, the *Dansk Kulturfilm* and *Ministeruerhes Filmydvag* in Denmark, the *Aengencia Nacional* in Brazil Spain's *No-Do,* Morocco's Cinematographic Centre and National Film Units in Australia, India, New Zealand and Malaya.

These organizations do not necessarily hold the exclusive monopoly of film orders for the state. They are generally concerned with news-film production and, depending on which country they are in, have a more or less indirect share in the production of other kinds of films, either using their own technical staffs or calling on private film companies to do the work.

India's Films Division, for instance, produces a news-film and several documentaries each week. The Canadian National Film Board each year distributes its productions (1960-1961 figures) in over 70 countries.

Similar organizations equipped to prepare and produce educational, scientific and cultural films exist in the countries with socialist economies. In the Soviet Union, popular science films are produced in studios at Moscow, Leningrad, Sverdlovsk, Kiev, Tbilissi, Minsk and Tashkent. In Czechoslovakia, documentary films are produced in Prague, popular science and educational films in Brno and Prague, and children's films in Gottwaldow.

Annual production of short films, documentaries and popular science films in the Soviet Union is about 750. In 1959, 377 similar films were produced in Czechoslovakia, whose Gottwaldow studios produce between 80 and 100 films for children each year.

This global production of cultural films finds some outlet through normal cinema channels, but it is chiefly distributed through specialized "non-commercial" circuits.

BEFORE leaving the subject of cultural films mention should be made of developments in the production of films for young people. In an earlier reference to censorship, we emphasized how a growing concern for the moral protection of youth was being written into the laws of many countries to an extent where it threatened to nullify the long-standing principle of freedom of expression.

However, negative action with regard to films is today being offset by positive measures which encourage the development of films especially designed for juvenile audiences. These include subsidies, special reduced prices, bonuses, the waiving of taxes and the creation of specialized production studios and distribution channels.

Under the impulse of the International Centre of Films for Children in Brussels, measures are now being worked out to encourage international co-productions and film exchanges. Though this is a long-term project some of its positive results can already be seen.

The International Centre of Films for Children was created under the sponsorship of UNESCO and its members include international organizations and national groups which are working to develop the movement for children's films in their respective countries. Priority is given to international film exchanges, but the Centre is also working to bring about a greater freedom of circulation for films intended for juvenile spectators.

Mention is made of these activities in this context to show how some groups and organizations are demonstrating convincingly that outdated and negative forms of censorship can be counteracted, and are recognizing the positive role that the cinema can fill for teen-agers.

Delegates to a conference on the development of information media in Latin America, held in Santiago de Chile in 1961, noted that in the field of films for youth there existed "a regrettable apathy, often resulting from a shortage of funds but chiefly due to an absence of organizations working to highlight the need for this kind of film and to encourage its production."

If these facts are evident in Latin America, they are also reflected in the situation existing in most other parts of the world. Thus we must look to the International Centre in Brussels for a lead in stimulating the creation in all parts of the world of national centres whose aim is to work for this worthwhile cause.

Letters to the Editor

LOST HYMNS OF GEORGIA

Sir,

I have read the letters by Alberto Hemsi and Bathja Bayer (October 1962 issue) dealing with my article on the "Lost Hymns of Georgia". (May issue).

The composer, Mr. Hemsi, while welcoming the solving of the mystery of ancient Georgian music, would like me to explain "the problems of the rhythm and duration of sound with the same precision that the details of the pitch and subsequent pattern of tones have been outlined."

Obviously, it was impossible for me, within the scope of a brief article, to treat in detail all the aspects of the decipherment of the old Georgian musical notation. In a somewhat enlarged Georgian version of the article these detailed aspects have been discussed.

Replying to the two questions raised by Mr. Hemsi:

1. The rhythm of old Georgian chants corresponds exactly to the metrorhythmical structure of the versified texts of the hymns.

2. The problem of duration of sound. Ancient Georgian religious singing, as ancient Christian music in general, is the so-called **cantus planus** ("plain chant", or to use the old Georgian term "corresponsive" singing).

Religious vocal music was aimed at conveying the texts of the hymns to the listeners without obscuring the meaning, and so the syllabes of the text of the hymns were for the most part of even duration (musical "chronos protos"—a half note in slow time, a quarter note in quick time.)

Augmentation and diminution of duration were indicated by signs (repetition of notes, signs of jubilation.)

Instructions as to the manner of performance, tempo and dynamic colouring of separate chants and groups of hymns are given in Ancient Georgian synaxaries, indicating the calendar regulations as to their performance.

My synthesizing work on "The Deciphering of Ancient and Mediaeval Georgian Musical Notation (with specimens of deciphered texts)" in Georgian, Russian and English, is scheduled to come off the press in 1963-64. Those interested will find in it a circumstantial account of Ancient Georgian music, as well as the detailed narration of all the aspects of its decipherment.

★

I now pass to the questions raised by Mr. Bayer, who, while agreeing with the fundamental thesis of my deciphering, considers it necessary to touch upon a few details which do not, as he himself observes, affect the main points of the problem. He believes that the names of some musical instruments, a photograph of which appears with my article, are not given quite correctly. "Mostly the translator and not the author, seems to have been at fault" adds Mr. Bayer. In this he is right. A comparison with the Georgian original of my article (published Aug. 23 and 24 in the Georgian press) will show at once that not one of the terms in question figures in the Georgian original.

Though for the most part Mr. Bayer's remarks are correct some of them are not. The thirteenth-century Georgian miniature under discussion (Page 24 of THE UNESCO COURIER) represents an orchestra of four instruments. Mr. Bayer is inclined to think that the third instrument of this orchestra "is more probably a trumpet of sorts." This is not so. The two Georgian terms for it are "stviri" and "nai". These terms (especially the latter), as well as references as to the composition of such orchestras preserved in Georgian sources, show that the instrument in question is a variety of flute. Thus the name in the text in THE UNESCO COURIER is correct.

Mr. Bayer also points out that the practice of writing down polyphonic chants in Western music dates from the 9th contury, and not from the 13th. As is well known, only the first relatively crude attempts at simple polyphony (or rather diaphony) date from the 9th century. And even afterwards in the following centuries when polyphony was undergoing further development in the West, the chief melody, *cantus firmus,* was usually written down while the accompanying voices were written down only sporadically in exceptional cases (they were sung according to worked out norms). The practice of writing down the accompanying voices along with the *cantus firmus* became general comparatively late, from the 13th century.

With this I conclude my brief notes, especially since Mr. Bayer's remarks refer only to the details, and according to his own summing up "the great value of Dr. Ingorokva's communication of course remains unaffected in principle."

In conclusion allow me to express my sincere gratitude to THE UNESCO COURIER and to the authors of the letters, for the interest they have shown in the cultural heritage of my native land Georgia, a country of ancient culture.

Pavle Ingorokva
Tbilisi, Georgia, U.S.S.R.

DEVELOPMENT IN ISRAEL

Sir,

You have published admirable articles on ethnological and artistic subjects and interesting studies which have brought readers into touch with Asian and African peoples. But there is also a small nation, Israel, which, in the face of many difficulties, has cultivated and developed its lands. I am not well acquainted with this country, but I know that in place of rocks and stones, there is now wheat, where there were once tracks there are now spacious highways and where tumbledown huts once stood, modern buildings have risen. In the place of mules, primitive presses, shepherd boys and darkness, there are now automobiles, factories, doctors and light. This little country is not well known. Why not devote some pages in your magazine to this courageous, hardworking and intelligent people?

Paul Jaume
Coursan, France

WHAT TEACHERS SHQULD READ

Sir,

In reply to Dr. Sten Rodhe (Too Heavy for Teacher, October 1962), I too am a "busy" teacher of primary children, but I find time to read the articles in THE UNESCO COURIER because I find them stimulating and interesting; also the illustrations are excellent; some of these I can make use of in my class work. I don't think that teachers should only read "what can be used directly in their teaching", surely some time can be found to go beyond that.

Judith Myrtle
Kelowna, B.C. Canada

TEMPLE AT JOCJACARTA

Sir,

The text of the cover photo of the December issue of THE UNESCO COURIER comments on details of a bas relief of a gallery of the Temple of Shiva, near *Djakarta,* Indonesia.

Actually this Temple of Shiva is the Loro Jonggrang-temple of the Prambanan-complex near *Jocjakarta* (Central-Java). Djakarta is the capital of Indonesia whereas Jocjacarta is the centre of the old Javanese culture.

The Prambanan-complex is situated to the southeast of the famous Buddhist Borobudur-temple. Since 1961 the epic of the Ramayana is enacted in the Prambanan-compounds with each full moon. Thousands of foreign tourists have watched these Ramayana-ballet-performances with the Loro-Jonggrang as the background of the play.

Liem Tiong Gie
Singaradja (Bali)

MORE PLACE TO SCIENCE

Sir,

Would it be possible to increase the scientific features, both in number and in contents? I am fully aware of the fact that THE UNESCO COURIER is read by all sorts of persons, and that therefore it cannot become a science periodical, apart from the fact that there are already many other periodicals of that sort. Still, I believe that more emphasis on new discoveries and new horizons opened by contemporary science would be of interest. This, however, should absolutely never go to detriment of the extremely good artistic features which appear. The ones on archaeology, in particular, are of the highest level.

Andrea Larsen
Rome, Italy

From the Unesco Newsroom...

NEWS AGENCIES FOR AFRICA: Upper Volta is shortly to have its own national news agency, for whose staff a training seminar was recently organized by a UNESCO specialist at Ouagadougou, the capital. Other newly-independent French-speaking African States which have set up their own news agencies (some with help from UNESCO experts) include Cameroun, Dahomey, Guinea, Ivory Coast, Madagascar, Mali and Senegal.

ANY CLIMATE YOU WISH. A £A600,000 installation for plant research, now operating in Canberra, is capable of producing almost every known type of climatic condition. Many hundreds of plant growth experiments can be carried out simultaneously in this phytotron which is an important Australian contribution to world efforts aimed at increasing food production.

UNESCO CLUBS HELP IRAN'S BLIND: Unesco Gift Coupons totalling $4,000 which can be used to buy books and educational materials were recently presented to the Nur-Ayin school for the blind at Isfahan in Iran. The gift is part of a sum collected through a campaign organized by the French National Commission for UNESCO and the French Federation of UNESCO Clubs to help blind children in many parts of the world.

ALL THE WORLD'S MUSIC: All musical works, in printed or manuscript form, written before 1800 are to be listed in a 50-volume inventory now being prepared by libraries in 20 countries. Five volumes are already published or are being printed. The International Musicological Society and the International Association of Music Libraries are working on this project with aid from UNESCO and from American foundations.

SWEDISH TECHNICAL AID: Three new Swedish schools for vocational training in East Pakistan, Liberia and Lebanon are to start operating this year, reports the Swedish Agency for International Assistance (NIB) in a survey of its 1963 activities. One of them, an institute in Siblin, Lebanon, for training instructors, foremen and technicians, is Sweden's contribution to the work of UNRWA, the United Nations organization helping Arab refugees.

HOMEWORK FOR TEACHERS: British teachers make use of TV programmes in school but usually only have time to follow those dealing with their own field. To give teachers a complete view of the possibilities of educational TV, British networks put out special programmes for teachers during the Christmas holidays. Teachers in schools not yet equipped with TV were able to make their own estimates of the value of such services.

AFRICAN TEXTBOOK CENTRE: A centre for the production of school textbooks has been set up at Yaoundé in Cameroun with UNESCO assistance. It is to produce reading primers, textbooks for citizenship education, geography and history, reading texts for adults, literacy booklets, leaflets and posters. It will serve the Cameroun and also four neighbouring countries: the Central African Republic, Congo (Brazzaville), Gabon and Chad.

WARSAW'S POLYGLOT SCHOOLS: Since the start of the present school year foreign language teaching in two secondary schools has been applied to other subjects in the school curriculum and special daily conversation classes have been started. This is the first step towards the creation of four schools in Warsaw where teaching will be conducted in French and German and, later, in English and Russian.

NUCLEAR MEDICAL CENTRE: Five hundred research workers are to staff the new Institute of Nuclear Medicine, set up by the Soviet Academy of Medical Sciences to develop all aspects of the application of isotopes and radioactive methods in the treatment and prevention of disease.

TALK ABOUT STORMS. Building research engineers from eight countries will attend the first international conference on the effects of wind on buildings and other structures, to be held at the British National Physical Laboratory at Teddington, near London, in June. Subjects to be discussed include the effect of sudden gusts of wind on various kinds of structures and also wind tunnel techniques developed for their investigation.

GAS UNDER THE CHANNEL: The possibility of carrying supplies of natural gas from recently discovered fields in the Netherlands by undersea pipe to Great Britain is now being studied. Another possible future use of pipelines dealt with in a paper on this subject presented to the Royal Society of Arts, in London, was for the movement of pulverised coal by pipeline.

OPPORTUNITIES FOR SERVICE: A special bulletin listing opportunities open for skilled long term volunteers who wish to work in the world's developing countries is now being published by the Co-ordination Committee for International Voluntary Workcamps, 6, rue Franklin, Paris 16e. Produced in co-operation with the Mass Communication Department of Unesco, this three-weekly bulletin (available to volunteer organizations) is the most recent major project of the workcamp movement, which has also recently published a survey of the real needs for volunteer workers in 20 countries.

FILMS & SOCIAL SCIENCE: An international study of the social reality of our time as seen in the images presented by films has been published by Unesco (*). Its author, Luc de Heusch, professor at the Free University of Brussels, has analyzed documentary films from many countries from the viewpoint of their use for sociological research and training, the term sociology being taken to include social psychology and cultural anthropology.

(*) *"The Cinema and Social Science", by Luc de Heusch (Reports and Papers in the Social Sciences), Unesco, Paris. Price :* $1.00 ; 5/ - ; 3,50 *F.*

Flashes ...

■ *UNICEF—the United Nations Children's Fund—allocated* $38.7 *million to helping children and mothers in developing countries last year—its largest contribution since* 1950. *For every* $1.00 *from UNICEF, receiving countries committed more than* $2.50.

■ *Soviet geologists report—following last year's cruise of the research vessel "Vityaz" —that in a vast volcanic plateau on the Pacific Ocean bed there are iron and manganese deposits far richer than any revealed on the world's continents.*

■ *International training facilities for journalists and broadcasters will be provided by the Thomson Foundation, a newly-created* £5,000,000 *trust. It will provide a residential training centre for young journalists in England and a training centre in Scotland for men who will run new TV services in developing countries.*

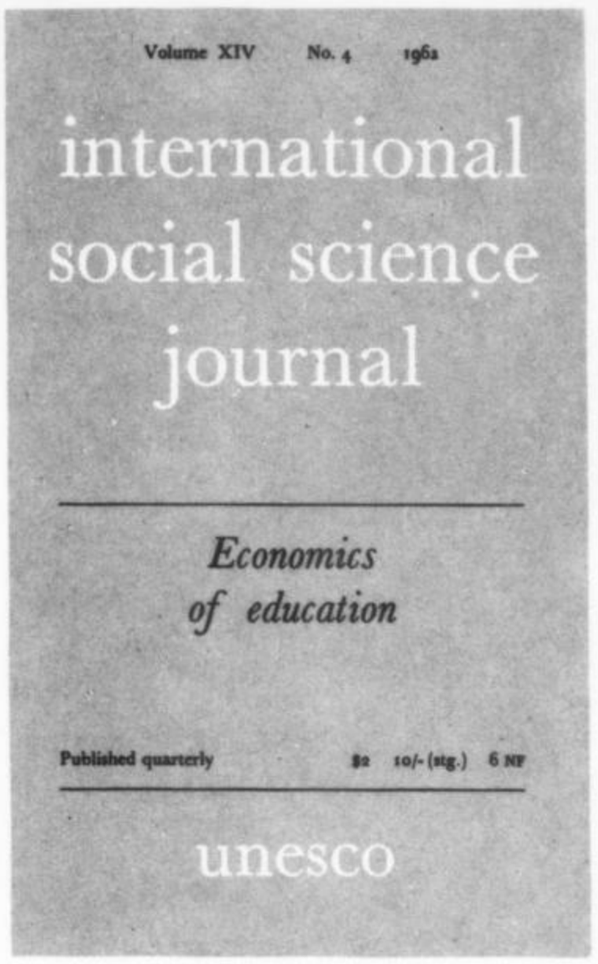
■ *The world's lowest death rate is in the Canal Zone of Panama which, according to a World Health Organization survey covering* 1950-1960, *had only* 3.6 *deaths per* 1,000 *population. Lowest mortality rates in Europe were in the Faroe Islands* 7.1, *Iceland,* 7.2 *and the Netherlands,* 7.6 *deaths per* 1,000 *inhabitants.*

UNESCO PHILATELIC SERVICE

The second 1963 U.N. commemorative stamp, issued last month, salutes the World Freedom from Hunger Campaign launched by the U.N. Food and Agriculture Organization. (During World-Freedom-from Hunger Week—the last week in March—over 140 countries issued special commemorative stamps). The U.N. stamp is issued in 5 cent and 11 cent denominations. As agent in France of the U.N. Postal Administration, Unesco's Philatelic Service stocks all the U.N. stamps and first-day covers currently on sale, and those issued by Unesco member states to commemorate important events in the history of Unesco and the U.N. For prices and further details write to The Unesco Philatelic Service, Place de Fontenoy, Paris (7e).

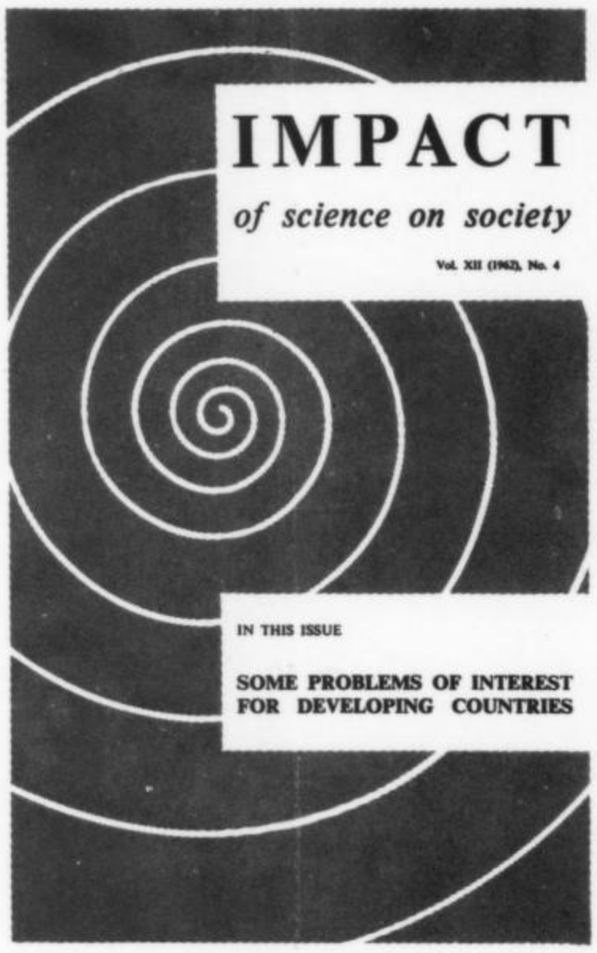
Imp. GEORGES LANG, PARIS. IMPRIMÉ EN FRANCE.

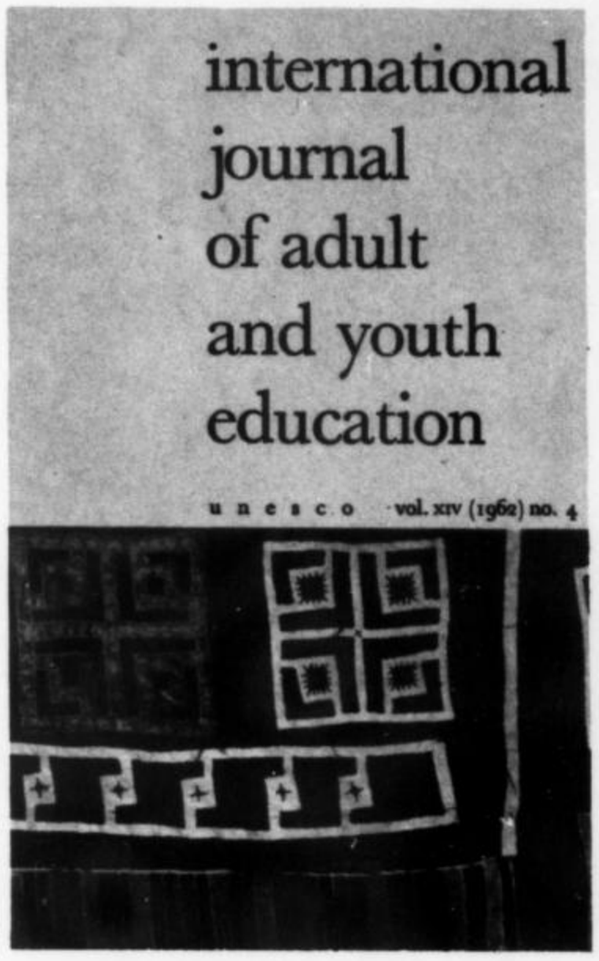
UNESCO PERIODICALS



International social science journal. The most comprehensive international journal of its kind because of its interdisciplinary approach: sociology, political science, law, demography, anthropology, etc. In each number it brings a series of original studies on a subject selected on account of its international impact or its bearing on current research, accompanied with news on research institutes, international meetings.
(quarterly)
Annual subscription: $6.50.

Impact deals with the social aspects of science and technology, with subjects concerning relations between science and governments and problems of scientific organization. It is a quarterly for all thoughtful persons in all walks of life who are interested in scientific progress and the advancement of society. Annual subscription: $1.75.





International Journal of Adult and Youth Education. A quarterly technical journal intended mainly for specialists in fundamental and adult education, which contains articles describing important activities in this field and information concerning programmes and general lines of policy.
Annual subscription: $1.50.

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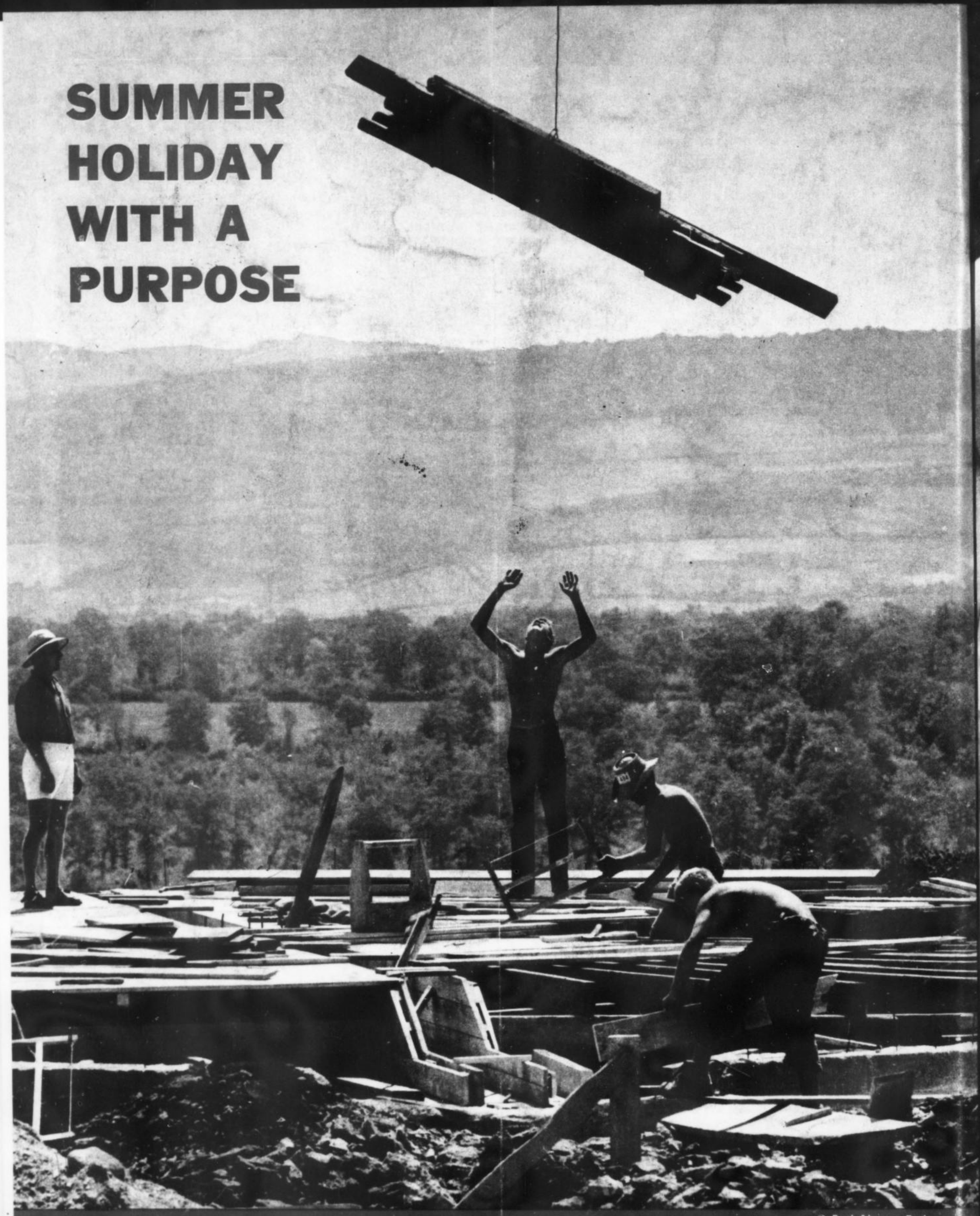
SUMMER HOLIDAY WITH A PURPOSE



© Paul Almasy, Paris

Since its inception in 1920, the International Voluntary Workcamp Movement has grown into a worldwide operation of building for peace. Each year over 2,000,000 volunteers step forward to work side by side in workcamp projects from India to Bolivia and from the Ukraine to Morocco (see story page 24). Above, international workcampers on a summer construction site in France.